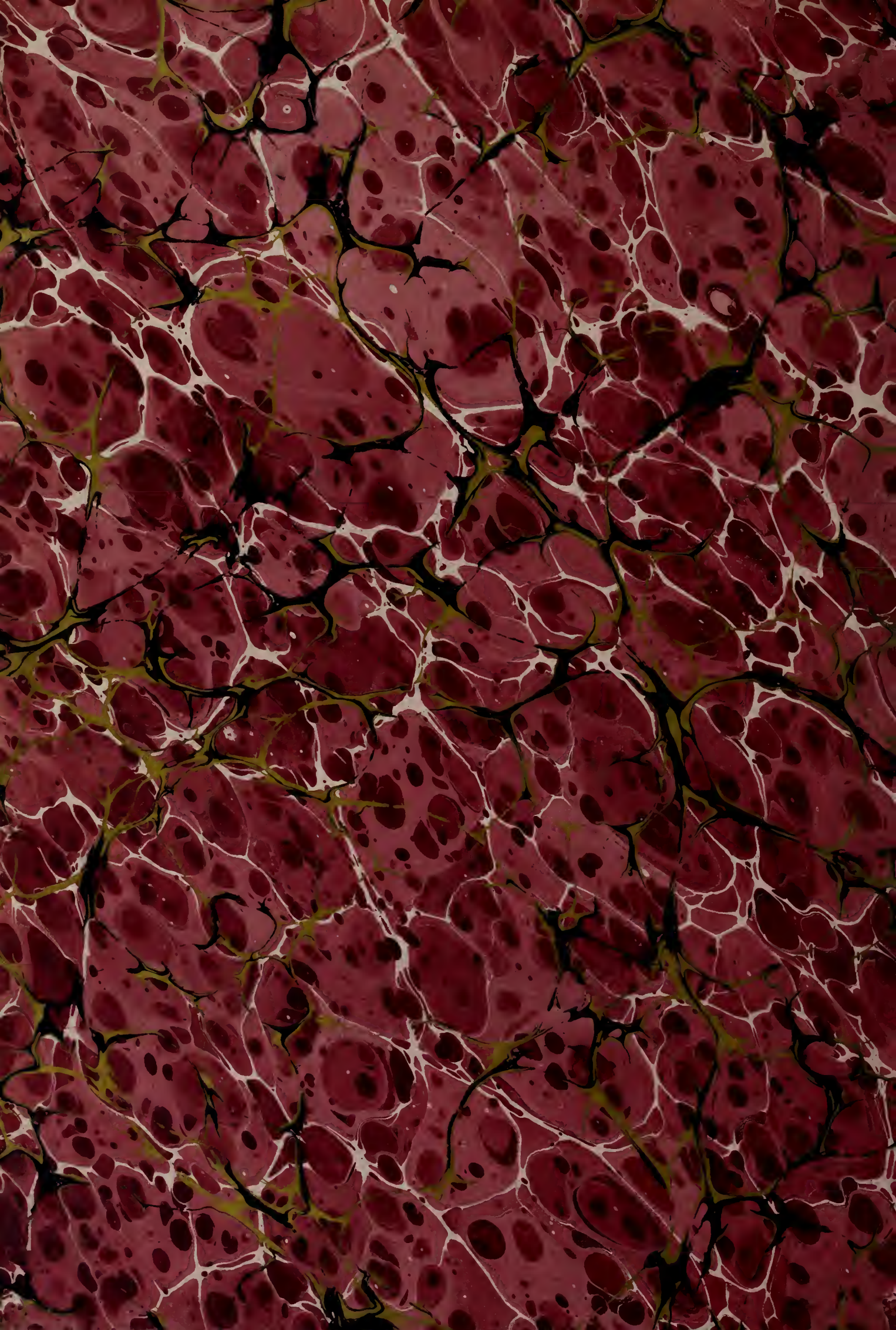

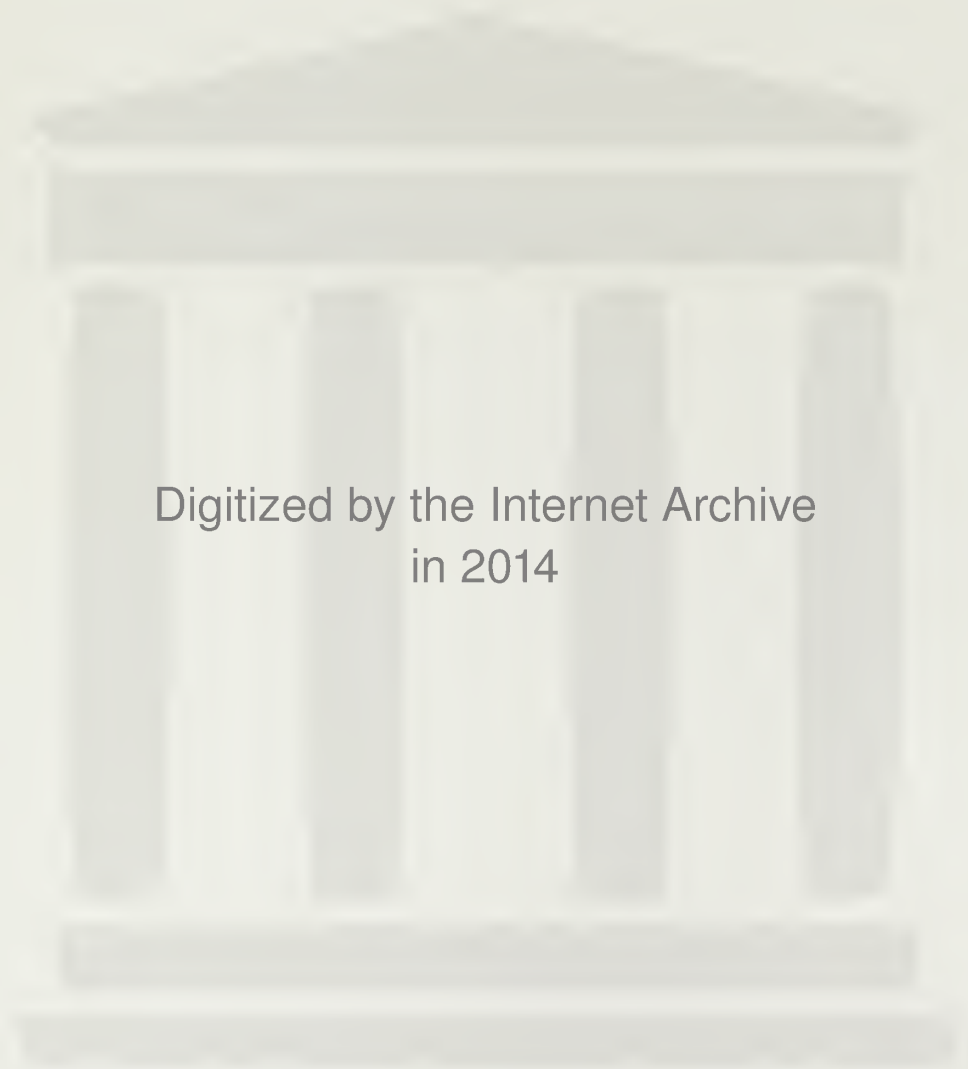
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THE NATIONAL PORTRAIT GALLERY

Issued under the sanction and with the authority of the Trustees of the National Portrait Gallery.

THE

NATIONAL PORTRAIT GALLERY

EDITED BY

LIONEL CUST, M.V.O., F.S.A.

DIRECTOR OF THE NATIONAL PORTRAIT GALLERY AND SURVEYOR OF THE KING'S PICTURES AND WORKS OF ART

VOLUME II.

CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE

1902

The blocks illustrating this work have been made by Messrs. André and Sleigh, Ltd., of Bushey, Herts, from photographs supplied by Messrs. Walker and Cockerell, and Mr. W. E. Gray.

PREFACE.

In preparing the second volume of the Illustrated Catalogue of the National Portrait Gallery, the arrangement has been followed which has been adopted in the Gallery itself. The increase in the number of contemporary portraits in the latter part of the eighteenth century and during the nineteenth century enabled the portraits to be classified on exhibition in a series of groups, such as Statesmen, Artists, Men of Letters, Men of Science, Eminent Women, Divines, Judges, etc. This classification has been followed in this volume, but in some cases chronological exactitude has been discarded, in order to admit of a more thorough classification. The series of fine portraits painted by Mr. G. F. Watts, R.A., the greater number of which were painted for the nation, and presented to the Gallery for this purpose by Mr. Watts himself, have been kept together, partly to commemorate in due manner Mr. Watts' munificence and patriotism, partly because, as a series, the portraits help to illustrate each other, and to explain the force and purpose of the artist's intention in painting them.

This volume has been prepared, like the first, under the careful supervision of Mr. Edwin Bale, R.I.

The Editor must again record his indebtedness to Mr. James D. Milner, Acting Assistant-Secretary to the National Portrait Gallery, for indispensable assistance in bringing this illustrated catalogue to a satisfactory conclusion.

LIONEL CUST.

THE

NATIONAL PORTRAIT GALLERY

VOLUME II.

THE NATIONAL PORTRAIT GALLERY.

VOLUME II.

SIR JOSHUA REYNOLDS, P.R.A., 1723–1792; **SIR WILLIAM CHAMBERS, R.A.,** 1726–1796; and **JOSEPH WILTON, R.A.,** 1722–1803. *Painted in* 1782 *by* **John Francis Rigaud, R.A.**

This portrait group of three well-known artists, Reynolds the painter, Chambers the architect, and Wilton the sculptor, was exhibited at the Royal Academy in 1782 as 'Portraits of Three English Artists,' intended as a 'pendant' to the 'Portraits of Three Italian Artists' (Bartolozzi, Carlini, and Cipriani), exhibited by Rigaud two or three years before. The three English artists in question were personal friends of the painter. Joseph Wilton, sculptor and Royal Academician, became Keeper of the Royal Academy in 1790.

Purchased, 1895. (987.)

SIR JOSHUA REYNOLDS, P.R.A. 1723–1792. *Painted by* **Himself.**

By general consent the greatest portrait painter England has produced. Studied under Hudson, the most eminent portrait painter of his time. He visited Italy, and in 1752 settled in St. Martin's Lane, at that time a favourite resort of London artists. On the foundation of the Royal Academy in 1768 Reynolds was nominated President. From this period, and on every occasion of the distribution of prizes, he delivered those discourses on painting and the study of art which to this day form the favourite manual of students in this country.

Purchased, 1858. (41.)

ANOTHER PORTRAIT. *Painted by* **Himself.**

Presented, 1892, by Lord Ronald Sutherland Gower, F.S.A. (927.)

SIR WILLIAM CHAMBERS, R.A. 1726–1796. *Painted by* **Sir Joshua Reynolds, P.R.A.**

Architect. One of the first of his profession who succeeded in establishing a taste for pure Greek and Roman architecture in this country. His 'Treatise on Civil Architecture,' which has been several times reprinted, was first published in 1791. Built Somerset House in the Strand. He erected several classical and Chinese buildings in Kew Gardens, including the well-known Pagoda.

Purchased, 1858. (27.)

No. 987. 46½ in. by 56½ in.

No. 41. 25 in. by 29¼ in.

No. 927. 7⅜ in. by 6⅞ in.

No. 27. 35 in. by 27 in.

GEORGE ROMNEY. 1734–1802. *An unfinished picture painted by* **Himself** *in* 1782.

The eminent portrait painter and rival of Sir Joshua Reynolds. He never had any regular training for art, and, through life, never sought academic honours. Romney arrived in London, 1762, and exhibited some historical compositions, which gained him prizes at the Society of Arts. He visited France in 1764, and Italy in 1773. On his return to London in 1775, Romney established himself in Cavendish Square, and divided the favour of the town with Sir Joshua Reynolds. He assisted Alderman Boydell in forming 'The Shakespeare Gallery' at Pall Mall.

Purchased, at the sale of Miss Romney's effects, 1894. (959.)

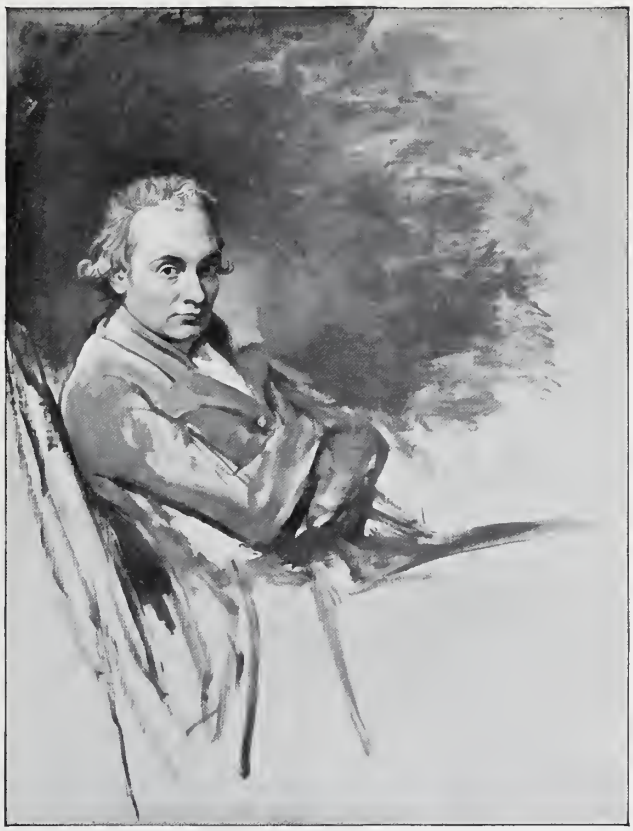
THOMAS GAINSBOROUGH, R.A. 1727–1788. *Drawn by* **Francesco Bartolozzi, R.A.,** *from the original portrait by the artist himself in the Royal Academy.*

Eminent painter. Studied under Gravelot and Hayman. Settled at Bath in 1760, and in 1774 removed to London. One of the best and most fashionable portrait painters of his day. His portraits have always been justly admired, and continue to rise in public estimation. In landscape also he achieved much success.

Purchased, 1897. (1107.)

ANOTHER PORTRAIT. *Painted by* **Himself.**

Presented by Lord Ronald Sutherland Gower, F.S.A., a Trustee of the Gallery, 1892. (928.)



No. 959. $49\frac{1}{2}$ in. by 39 in.

No. 1107. $8\frac{1}{4}$ in. by $6\frac{1}{2}$ in.

No. 928. $5\frac{5}{8}$ in. by $4\frac{3}{8}$ in.

NATHANIEL HONE, R.A. 1718–1784. *Painted by* **Himself.**

Born in Dublin. He settled in London as a portrait painter, and practised in oil, miniature, and especially enamel, in which he became the first artist of his day. He was one of the foundation members of the Royal Academy.

Purchased, 1864. (177.)

JOSEPH WRIGHT, A.R.A. 1734–1797. *Painted by* **Himself.**

An eminent painter of figures, portraits, landscapes, and fire-light subjects. Commonly known as Wright of Derby.

Presented by William Michael Rossetti, Esq., 1858. (29.)

JOHN HAMILTON MORTIMER, R.A. 1741–1779. *Painted by* **Himself.**

Historical painter. Studied under Hudson, the portrait painter. 'St. Paul preaching to the Britons,' 'King John granting Magna Charta,' 'Vortigern and Rowena,' are among his principal works.

Presented by Miss Twining, 1867. (234.)

JOHN ZOFFANY, R.A. 1733–1810. *Painted in* 1761 *by* **Himself.**

Portrait painter. Born at Frankfort-on-the-Main. One of the original members of the Royal Academy. He proceeded in 1783 to India, where he remained lucratively employed during seven years.

Purchased, 1875. (399.)

FRANCIS WHEATLEY, R.A. 1747–1801. *Painted by* **Himself.**

Painter. After a successful early career he removed to Dublin, where his portraits and other paintings were very popular. He returned to London about 1784, and was elected a Royal Academician in 1791. His scenes from daily or rustic life, such as 'The Cries of London,' became very popular through engravings.

Purchased, 1900. (1278.)

JOSEPH NOLLEKENS, R.A. 1737–1823. *Painted by* **Lemuel F. Abbott.**

An eminent sculptor, son of a painter of Antwerp, and pupil of Scheemakers. Born in London. Nollekens frequently repeated the bust of Fox, which, it may be observed, he is here represented as holding.

Presented by the Rt. Hon. Henry Labouchere, M.P., 1858. (30.)

No. 177. 29½ in. by 24 in.

No. 29. 28½ in. by 23¾ in.

No. 234. 29 in. by 24 in.

No. 399. 20¾ in. by 16¼ in.

No. 1278. 15 in. by 12½ in.

No. 30. 29⅜ in. by 23⅝ in.

HENRY FUSELI, R.A. 1741–1825. *Painted by* **John Opie, R.A.**

Painter, and writer on art. Born at Zurich. Professor of Painting at the Academy in 1799, and Keeper 1804.

Presented by Lord North and Colonel North, M.P., 1885. (744.)

WILLIAM BLAKE. 1757–1827. *Painted in* 1807 *by* **Thomas Phillips, R.A.**

Designer, poet, and engraver; endowed with extraordinary powers of imagination. His 'Songs of Innocence and Experience,' illustrated by coloured engravings, 1789, his illustrations of Young's 'Night Thoughts,' of 'Blair's Grave,' and his 'Inventions for the Book of Job,' are well known.

Purchased, 1866. (212.)

JOHN FLAXMAN, R.A. 1755–1826. *Sketched from the life by* **James Atkinson.**

Eminent both as a designer and sculptor. The monument to Lord Mansfield in Westminster Abbey and the statues of Nelson, Howe, and Reynolds in St. Paul's are among his principal works.

Presented by the artist's son, the Rev. Canon J. A. Atkinson, 1889. (823.)

ANOTHER PORTRAIT. *Painted by* **George Romney.**

The sculptor is represented modelling the bust of his friend Hayley, author of 'The Triumphs of Temper,' whose son, Thomas Alphonso Hayley, a pupil of Flaxman, is also introduced as a spectator.

Presented by Henry Crabb Robinson, Esq., F.S.A., 1860. (101.)

ANOTHER PORTRAIT, and **ANNE DENMAN**, his wife, who died 1820. *Painted by* **Henry Howard, R.A.**

Presented by Sir Theodore Martin, K.C.B., 1883. (674, 675.)

JOHN VARLEY. 1778–1842. *Drawn in pencil by* **William Blake.**

Water-colour painter. Became recognised as one of the finest and most original landscape painters in water-colours, and as a teacher he has been described as the backbone of English water-colour painting. Friend of William Blake, the visionary artist.

Presented by Godfrey E. P. Arkwright, Esq, 1899. (1194.)

No. 744. $29\frac{3}{8}$ in. by $24\frac{1}{2}$ in.

No. 212. $35\frac{1}{4}$ in. by $27\frac{1}{4}$ in.

No. 823. $5\frac{1}{2}$ in. by 4 in.

No. 101. 29 in. by $24\frac{1}{2}$ in.

No. 1194. $10\frac{7}{8}$ in. by $7\frac{3}{8}$ in.

No. 675. $7\frac{1}{4}$ in. by $5\frac{3}{4}$ in.

No. 674. $7\frac{1}{4}$ in. by $5\frac{3}{4}$ in.

MARIA ANNA ANGELICA KAUFFMANN, R.A. 1741–1807. *Painted by* **Herself.**

Painter of ornamental and classical subjects and portraiture. One of the original members of the Royal Academy in 1768.

Purchased, 1876. (430.)

ANNE SEYMOUR DAMER. 1749–1828. *Painted by (or after)* **Sir Joshua Reynolds.**

A well-known leader of fashion and amateur sculptor. Cousin of Horace Walpole, from whom she inherited 'Strawberry Hill.'

Purchased, 1879. (594.)

JAMES GILLRAY. 1757–1815. *A miniature painted by* **Himself** *upon ivory.*

An eminent political caricaturist. From 1782 to 1811 he poured out pictorial satires which delighted and amused his contemporaries. Some of them were of a coarse and daring nature.

Presented by Colonel Charles Bagot, 1859. (83.)

JAMES STUART. 1713–1788; **AND HIS SECOND WIFE, ELIZABETH.** 1762–1799. *Miniatures on ivory; painter unknown.*

Painter and architect; author of the 'Antiquities of Athens,' and known as 'Athenian' Stuart.

Presented by his son, Lieut. James Stuart, R.N., 1858. (55.)

JAMES BARRY, R.A. 1741–1806. *Painted by* **Himself.**

Historical painter and writer on art. Elected Professor of Painting at the Royal Academy, but, having quarrelled with the Academy, he was expelled in 1799, and died in retirement.

The two portraits in the background represent his fellow students, Paine, the architect, and Lefèvre, a French artist.

Purchased, 1866. (213.)

ANOTHER PORTRAIT. *Drawn by* **William Evans.**

Purchased, 1877. (441.)

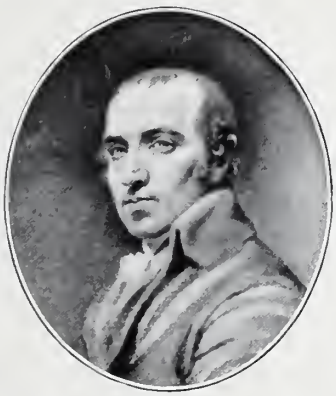
RICHARD COSWAY, R.A. 1740–1821. *A miniature in water-colours; painted by* **Himself.**

Miniature painter. Studied under Hudson, and became a fashionable artist, known especially by his miniatures and tinted pencil drawings. These are at this day held in extravagant esteem.

Presented by Miss Georgiana M. Zornlin, 1870. (304.)

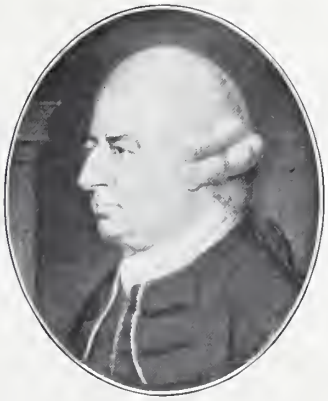
No. 430. 29 in. by 24 in.

No. 594. $21\frac{1}{4}$ in. by $17\frac{1}{2}$ in.



No. 83. $2\frac{1}{2}$ in. by $2\frac{1}{8}$ in.

No 55.



$2\frac{1}{4}$ in. by $1\frac{7}{8}$ in. each.

No. 213. $23\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

No. 304. 4 in. by 3 in.

No. 441. $5\frac{7}{8}$ in. by $4\frac{3}{8}$ in.

THOMAS BEWICK. 1753–1828. *Painted in* 1823 *by* **James Ramsay.**

Restorer of the art of engraving on wood. He possessed a peculiar talent for the delineation of animals, and the great works by which his fame was established were his 'History of Quadrupeds' and 'History of British Birds'; the engraving in these far surpassed in beauty and accuracy anything of the kind previously seen.

Purchased, 1871. (319.)

ANOTHER PORTRAIT. *Painted by* **Thomas Sword Good.**

Presented by the Rev. A. A. Isaacs, 1894. (971.)

RICHARD WILSON, R.A. 1714–1782. *An old copy after* **Anton Rafael Mengs.**

Landscape painter. Began his career as a portrait painter, but after a long residence in Italy devoted himself to classical landscape, in which he excelled. One of the original members of the Royal Academy, and first librarian thereof.

Purchased, 1901. (1305.)

THOMAS STOTHARD, R.A. 1755–1834. *Pencil drawing by* **John Flaxman, R.A.**

Historical painter, chiefly, however, noted for ornamental decoration and illustrations for books. His 'Canterbury Pilgrims,' his 'Boadicea,' and his illustrations to Rogers's Poems are the designs by which his highest popular reputation was attained.

Presented by Miss Mary Sharpe, 1897. (1096.)

ANOTHER PORTRAIT. *Painted in* 1830 *by* **James Green.**

Presented by J. H. Anderdon, Esq., 1856. (2.)

GEORGE MORLAND. 1763–1804. *Painted by* **Himself** *at an early age.*

Figure painter, but especially distinguished for his representations of animal and rustic scenes. He studied painting under his father, Henry Morland, a clever portrait painter, and attended the schools of the Royal Academy. Notwithstanding extreme talent and industry, his success in life as an artist was impaired by habits of intemperance.

Presented by William Smith, Esq., F.S.A., 1876. (422.)

ANOTHER PORTRAIT. *Drawn in chalks by* **Himself.**

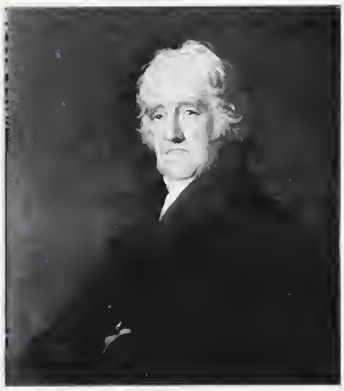
Purchased, 1899. (1196.)

No. 319. 29½ in. by 24½ in.

No. 971. 22 in. by 17½ in.

No. 1305. 23½ in. by 19¼ in.

No. 1096. 7 in. by 5¼ in.



No. 2. 29½ in. by 24½ in.

No. 422. 10½ in. by 9 in.

No. 1196. 18½ in. by 13 in.

JOHN HALL. 1739–1797. *Painted by* **Gilbert Stuart.**

Line engraver. His principal engravings were after Carlo Maratti, West, Reynolds, and Dance. Succeeded Woollett as historical engraver to the King.

Deposited on loan by the Trustees and Director of the National Gallery, 1883. (693.)

WILLIAM WOOLLETT. 1735–1785. *Painted by* **Gilbert Stuart.**

An eminent engraver. Member and secretary for several years of the Incorporated Society of Artists, and historical engraver to the King. His finest works were the 'Death of Wolfe,' and 'The Battle of La Hogue,' after West, and 'Niobe,' after Wilson.

Deposited on loan by the Trustees and Director of the National Gallery, 1883. (705.)

WILLIAM SHARP. 1749–1824. *Painted by* **James Lonsdale.**

A line engraver of the highest eminence. Some of his principal works are after Guido, Domenichino, Sir Joshua Reynolds, and Vandyck.

Purchased, 1858. (25.)

JAMES HEATH, A.E. 1757–1834. *Painted in* 1830 *by* **James Lonsdale.**

An eminent line engraver. Associate engraver of the Royal Academy, 1791, and engraver to the King, 1794.

Presented by Mrs. Lonsdale, 1887. (771.)

SAMUEL WILLIAM REYNOLDS. 1773–1835. *Painted by* **John Opie, R.A.**

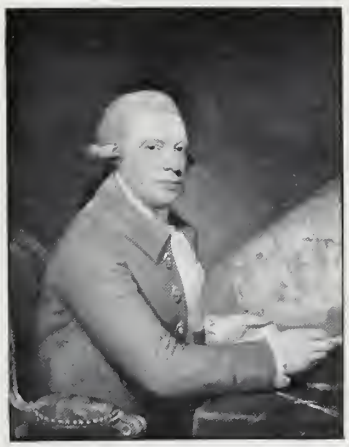
Mezzotint engraver and landscape painter. His work is highly esteemed both in England and on the Continent.

Purchased, 1902. (1320.)

CHARLES TURNER. 1774–1857. *Drawn in chalks by* **Himself.**

Eminent mezzotint engraver. Associated with J. M. W. Turner, R.A., in the earlier stages of the 'Liber Studiorum.'

Purchased, 1902. (1317.)



No. 693. 35½ in. by 27 in.

No. 705. 35½ in. by 27½ in.

No. 25. 49 in. by 39 in.

No. 771. 29⅛ in. by 24½ in.

No. 1320. 16¾ in. by 13¾ in.

No. 1317. 30 in. by 24½ in.

JOHN RAPHAEL SMITH. 1752–1812. *Drawn in crayons by* **Himself.**

Painter and mezzotint engraver. Engraver to the Prince of Wales. Engraved many plates in mezzotinto after George Morland. Drew well in black and red chalk, and also painted portraits.

Purchased, 1895. (981.)

VALENTINE GREEN, A.E., F.R.S., F.S.A. 1739–1813. *Painted by* **Lemuel Francis Abbott.**

Mezzotint engraver. He brought the art to a great pitch of perfection, engraving about four hundred plates, including many fine portraits after Sir Joshua Reynolds. Associate-Engraver of the Royal Academy, 1775. He was also an antiquary and author, and wrote 'A History of the City of Worcester.'

Purchased, 1900. (1260.)

FRANCESCO BARTOLOZZI, R.A. 1727–1815. *Painted by* **John Opie, R.A.**

A celebrated designer and engraver. Born at Florence, and came to England in 1764. One of the original members of the Royal Academy. His works are exceedingly numerous.

Presented by G. P. Everett Green, Esq., 1866. (222.)

ROBERT POLLARD. 1755–1838. *Painted in* 1784 *by* **Richard Samuel.**

Painter and engraver; drew and engraved 'The Trial of Warren Hastings in Westminster Hall,' and other works. Became a fellow and eventually the last survivor of the Incorporated Society of Artists.

Presented by T. Humphry Ward, Esq., 1895. (1020.)

FRANCIS HAWARD, A.E. 1759–1797. *Painted in crayons by* **Ozias Humphry, R.A.**

Stipple engraver. Executed the well-known plate of 'Mrs. Siddons as the Tragic Muse,' after Sir Joshua Reynolds. Elected an Associate-Engraver of the Royal Academy in 1783.

Bequeathed by Charles D. E. Fortnum, Esq., F.S.A., 1899. (1233.)

THOMAS CHEESMAN. 1760–1835 (?). *Painted by* **Francesco Bartolozzi, R.A.**

Engraver. One of the ablest of Bartolozzi's pupils. He was also a frequent exhibitor of original drawings at the Royal Academy and the Society of British Artists.

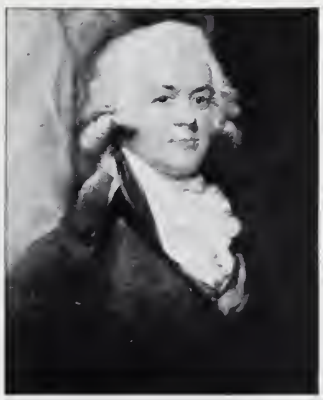
Presented by T. Humphry Ward, Esq., 1888. (780.)

No. 981. $9\frac{3}{8}$ in. by 8 in.

No. 1260. $29\frac{1}{2}$ in. by $24\frac{1}{4}$ in.

No. 222. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

No. 1020. $48\frac{3}{4}$ in. by $38\frac{7}{8}$ in.



No. 1233. $22\frac{5}{8}$ in. by $17\frac{3}{4}$ in.

No. 780. $12\frac{1}{2}$ in. by $10\frac{1}{8}$ in.

JOHN BOYDELL. 1719–1804. *Painted by* **Sir William Beechey, R.A.**

Art publisher and engraver. Took to engraving early in life, and was one of the chief print sellers and most loyal patrons of engraving in his day. Alderman, 1782, and Lord Mayor of London, 1790. In 1786 he started his enterprise of 'The Shakespeare Gallery' in order to advance English art, but it proved a failure financially.

Bequeathed by Henry Graves, Esq., 1892. (934.)

SIR JOHN SOANE, R.A. 1753–1837. *Painted by* **John Jackson, R.A.**

A distinguished architect. Studied under George Dance, the architect, and at the Royal Academy. In 1802 Soane became R.A., and in 1806 Professor of Architecture, which appointment he retained to the time of his death. Upon his museum in Lincoln's Inn Fields, which he endowed and bequeathed to the nation, Soane spent a large fortune.

Deposited by the Trustees and Director of the National Gallery, 1883. (701.)

SIR GEORGE HOWLAND BEAUMONT, BART. 1753–1827. *Drawn in* 1807 *by* **George Dance, R.A.**

Distinguished as an enlightened and munificent patron of art, and especially of English artists. He formed a valuable collection of paintings, and his offer to present it to the nation greatly contributed to the formation of the National Gallery.

Purchased, 1898. (1137.)

SIR PETER FRANCIS BOURGEOIS, R.A. 1756–1811. *Painted by* **Sir William Beechey, R.A.**

Landscape painter. Donor of his gallery of ancient paintings to the Master, Wardens, and Fellows of Dulwich College for the public benefit. He was on terms of friendship with Noel Desenfans, a distinguished connoisseur, and inherited from him a valuable collection of pictures which had been formed for the King of Poland, and which he eventually bequeathed to Dulwich College.

Purchased, 1867. (231.)

No. 934. $20\frac{3}{8}$ in. by $16\frac{3}{8}$ in.

No. 701. $29\frac{1}{2}$ in. by $24\frac{1}{4}$ in.

No. 1137 $8\frac{7}{8}$ in. by $7\frac{1}{8}$ in.

No. 231. $28\frac{1}{2}$ in. by 24 in.

SAMUEL JOHNSON, LL.D. 1709–1784. *Unfinished sketch in oils by* **James Barry, R.A.**

The famous lexicographer. One of the most eminent literary characters of the eighteenth century. In 1747 he began, and in 1755 completed, his great work, 'A Dictionary of the English Language.' His edition of Shakespeare was published in 1765, and his last work of importance, the 'Lives of the Poets,' was completed in 1781.

Purchased, 1899. (1185.)

ANOTHER PORTRAIT. *Attributed to* **John Opie, R.A.**

Presented by Lord Ronald Sutherland Gower, a Trustee of the Gallery, 1901. (1302.)

ANOTHER PORTRAIT. *Marble bust, sculptured in* 1828 *by* **Edward Hodges Baily, R.A.**, *after a bust by* **Joseph Nollekens, R.A.**

Deposited by the Trustees and Director of the National Gallery, 1895. (996.)

TOBIAS GEORGE SMOLLETT, M.D. 1721–1771. *Painted at Pisa about* 1770 *by an Italian artist.*

Novelist and historian. Author of 'Roderick Random,' 1748, 'Peregrine Pickle,' 1751, 'Humphrey Clinker,' 1771, and other well-known novels, and of a 'Compleat History of England,' 1748. Published a translation of 'Don Quixote,' 1755, and of 'Gil Blas,' 1761. Died at Leghorn.

Purchased, 1897. (1110.)

OLIVER GOLDSMITH. 1728–1774. *A silhouette, attributed to* **Ozias Humphry, R.A.**

Eminent poet, essayist, historian, and dramatist. Author of the well-known poems, 'The Traveller,' 1764, and the 'Deserted Village,' 1770. The 'Vicar of Wakefield' was published in 1766. His fame was further enhanced by his two comedies, 'The Good Natured Man,' and 'She Stoops to Conquer,' and by popular histories of Greece, Rome, and England.

Presented by Sir Theodore Martin, K.C.B., 1883. (676.)

ANOTHER PORTRAIT. *Painted by a pupil of* **Sir Joshua Reynolds.**

Bequeathed by Dr. Leifchild, 1890. (828.)

No. 1185. $23\frac{1}{2}$ in. by $20\frac{7}{8}$ in.

No. 1302. 20 in. by $16\frac{1}{4}$ in.

No. 996.

No. 1110. $27\frac{1}{8}$ in by $20\frac{1}{8}$ in.

No. 676. $4\frac{1}{2}$ in. by $3\frac{1}{2}$ in.

No. 828. $29\frac{1}{2}$ in. by $23\frac{1}{8}$ in.

JAMES BOSWELL. 1740–1795. *Drawn in* 1793 *by* **George Dance, R.A.**

The biographer and friend of Dr. Johnson. Accompanied Johnson on his famous tour to the Hebrides, of which he published a Journal' in 1786. His famous 'Life of Samuel Johnson' was first published in 1791.

Purchased, 1898. (1139.)

CHARLES BURNEY, MUS.DOC., F.R.S. 1726–1814. *Drawn in* 1794 *by* **George Dance, R.A.**

Musician and author. While organist in Lynn Regis he compiled his well-known 'History of Music.' Late in life he was appointed organist of Chelsea Hospital, where he died. He was the father of Frances Burney (Mme. d'Arblay), the novelist.

Purchased, 1898. (1140.)

JOHN HOOLE. 1727–1803. *Drawn in* 1793 *by* **George Dance, R.A.**

Translator. Principal auditor at the East India House. His translation of Tasso's 'Jerusalem Delivered' was published in 1763, and that of Ariosto's 'Orlando Furioso' in 1773 and 1783.

Purchased, 1898. (1143.)

WILLIAM SEWARD. 1747–1799. *Drawn in* 1793 *by* **George Dance, R.A.**

Friend of Dr. Johnson. He published some interesting biographical works, and has been described as the best "compiler of anecdotes except Horace Walpole."

Purchased, 1898. (1157.)

JOHN MOORE, M.D. 1729–1802. *Drawn in* 1794 *by* **George Dance, R.A.**

Physician and author. In 1786 he published a novel, 'Zeluco,' and in 1793 a 'Journal' of his residence in France during part of the French Revolution. Father of Sir John Moore and Sir Graham Moore.

Purchased, 1898. (1148.)

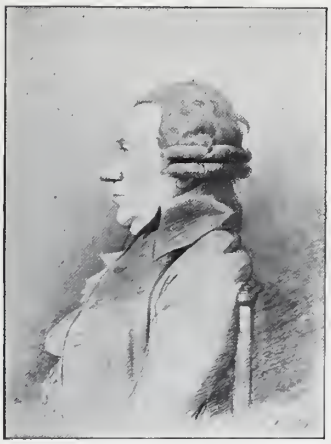
SIR HENRY CHARLES ENGLEFIELD, BART., P.S.A., F.R.S. 1752–1822. *Drawn in* 1794 *by* **George Dance, R.A.**

For many years one of the leading antiquarian writers in London society, and for fourteen years secretary to the Society of Dilettanti. Elected F.R.S. in 1778.

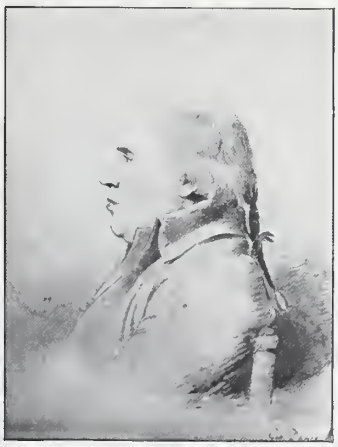
Purchased, 1898. (1142.)

No. 1139. $9\frac{5}{8}$ in. by $7\frac{1}{4}$ in.

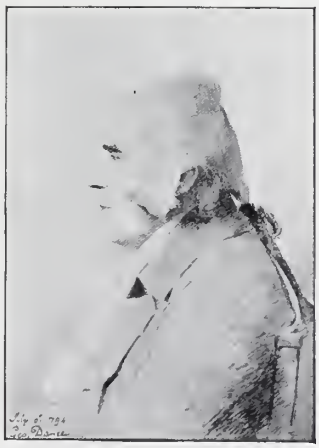
No. 1140. $9\frac{5}{8}$ in. by $7\frac{1}{8}$ in.



No. 1143. $11\frac{7}{8}$ in. by $8\frac{3}{4}$ in.



No. 1157. $9\frac{3}{8}$ in. by $7\frac{3}{8}$ in.



No. 1148. $9\frac{7}{8}$ in. by $7\frac{1}{4}$ in.

No. 1142. $9\frac{3}{4}$ in. by $7\frac{1}{4}$ in.

JAMES MACPHERSON. 1736–1796. *An early copy from the portrait painted in* 1772, *by* **Sir Joshua Reynolds, P.R.A.,** *in the collection of Lord Leconfield at Petworth.*

The compiler or author of the Poems of Ossian, the authenticity of which is still uncertain. 'Fingal' appeared in 1762, and 'Temora' in 1763. These poems had an important influence on the romantic movement in literature throughout Europe. Known also as a political writer. Buried in Westminster Abbey.

Presented by Henry Willett, Esq., 1895. (983.)

WILLIAM GIFFORD. 1756–1826. *A replica of a painting by* **John Hoppner, R.A.,** *the original of which is in the possession of John Murray, Esq., at* 50, *Albemarle Street.*

First editor of the 'Quarterly Review.' Translator of 'Juvenal,' and author of the satirical poems, the 'Baviad,' and the 'Mæviad.' Buried in Westminster Abbey.

Presented by Francis Turner Palgrave, Esq., 1895. (1017.)

WILLIAM COMBE. 1741–1823. *Painted by* **Richard Cosway, R.A.**

A prolific writer. His best known and once popular work is the 'Three Tours' of 'Dr. Syntax.' The success of this production was mainly owing to the illustrations by T. Rowlandson that accompanied it. His early intimacy with Sterne gave rise to 'Letters supposed to have been written by Yorick and Eliza.'

Purchased, 1891. (854.)

JOHN WOLCOT, M.D. ('PETER PINDAR'). 1738–1819. *Painted by* **John Opie, R.A.**

Satirist. He began life as a medical practitioner in Cornwall, and went to Jamaica, where he exchanged his medical pursuit for the Church. In 1768 Wolcot quitted Jamaica, and established himself in Cornwall, where he was the first to discover the artistic talent of the Cornish boy Opie, whom he brought to London in 1780. Here Wolcot became conspicuous by the satirical poems which he published under the name of 'Peter Pindar.'

Purchased, 1890. (830.)

ANOTHER PORTRAIT. *Miniature on ivory, painted by* **Walter Stephens Lethbridge.**

Purchased, 1863. (156.)

No. 983. $29\frac{1}{4}$ in. by $42\frac{3}{8}$ in.

No. 1017. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 854. $2\frac{3}{8}$ in. by 2 in.

No. 830. $19\frac{1}{2}$ in. by $15\frac{3}{8}$ in.

No. 156. $4\frac{1}{4}$ in. by $3\frac{1}{4}$ in.

WILLIAM COWPER. 1731–1800. *Drawn by* **W. Harvey** *after* **Lemuel Francis Abbott.**

The celebrated poet, translator, and letter writer. Great nephew of Lord Chancellor Cowper. During a residence at Olney he composed some well-known hymns. His first volume of collected poems appeared in 1782. Author of 'The Task' and 'John Gilpin,' 1785, a translation of Homer, 1791, and many other poems.

Presented by the Rev. W. J. Loftie, F.S.A., 1888. (806.)

ANOTHER PORTRAIT. *Painted by* **George Romney.**

Presented by George Scharf, Esq., C.B., F.S.A., 1894. (972.)

WILLIAM HAYLEY. 1745–1820. *Painted by* **Henry Howard, R.A.**

Poet and biographer. Hayley was a prolific writer; but his poem 'The Triumphs of Temper,' 1781, and his 'Life of Cowper,' 1803, are his chiefly remembered works.

Presented by Sir Theodore Martin, K.C.B., 1882. (662.)

HENRY KIRKE WHITE. 1785–1806. *A medallion, modelled by* **Sir Francis Chantrey, R.A.**

Poet. The son of a butcher. In his fifteenth year he prepared a volume of poetry, which was published early in 1804. He was admitted a student of St. John's College, Cambridge, but his ardour for study overtasked his delicate frame, and he gradually sank to the grave. A selection of his poems was published by his friend Mr. Southey in 1807, and have been frequently reprinted.

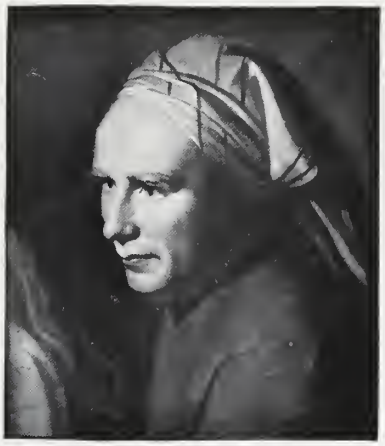
This is the original model for the medallion which was placed with a tablet over the poet's grave in All Saints' Church, Cambridge, in 1819.

Presented by Francis Boott, Esq., M.D., 1860. (93.)

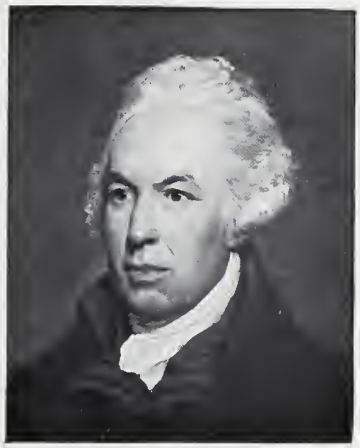
ANOTHER PORTRAIT. *Artist unknown.*

Purchased, 1877. (493.)

No. 806. 6 in. by 6 in.



No. 972. $16\frac{3}{4}$ in. by $14\frac{3}{8}$ in.



No. 662. 7 in. by $5\frac{3}{4}$ in.

No. 93. 15 in. by 12 in.

No. 493. $9\frac{1}{2}$ in. by $7\frac{3}{4}$ in.

REV. SAMUEL PARR, LL.D. 1747–1825. *Painted by* **George Dawe, R.A.**

Greek scholar. Assistant-master in Harrow School, master of Chichester School in 1777, and of Norwich School from 1778 to 1786. His talents in conversation were compared by his friends to those of Dr. Johnson; but, notwithstanding his great literary attainments and classical knowledge, he has not left behind him any work by which he is eminently distinguished.

Purchased, 1857. (9.)

REV. ABRAHAM REES, D.D., F.R.S. 1743–1825. *Painted by* **James Lonsdale.**

A celebrated Unitarian divine. Elected in 1774 pastor of the Presbyterian congregation at St. Thomas's, Southwark. His literary labours were singularly comprehensive. In 1781 he undertook 'Chambers's Encyclopædia,' which was completed in four folio volumes. His great work, the 'Cyclopædia' which bears his name, was commenced in 1802, and completed in 1820, in forty-five volumes.

Transferred from the British Museum, 1879. (564.)

THOMAS TAYLOR. 1758–1835. *Painted by* **Richard Evans.**

Known as the 'Platonist.' Translator of Plato, Pausanias, and Aristotle. During the latter part of his life he devoted himself entirely to translating the works of Greek authors.

Presented by George Scharf, Esq., F.S.A., 1873. (374.)

JOHN ALLEN, M.D. 1771–1843. *Painted by* **Sir Edwin Landseer, R.A.**

Political and historical writer, and author of 'An Inquiry into the Rise and Growth of the Royal Prerogative in England.' Warden of Dulwich College from 1811 to 1820, and Master from that year until his death.

Presented by Mrs. Fox, 1873. (384.)

No. 9. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

No. 564. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 374. $13\frac{1}{4}$ in. by $10\frac{1}{2}$ in.

No. 384. $23\frac{1}{2}$ in. by $17\frac{1}{2}$ in.

MARY ROBINSON. 1758–1800. *Drawn by* **George Dance, R.A.**

Actress. Better known as 'Perdita,' that being the character in which she captivated George, Prince of Wales (afterwards George IV.). Subsequently she became an authoress, and wrote several poems, novels, and memoirs.

Purchased, 1900. (1254.)

ELIZABETH INCHBALD. 1753–1821. *Drawn in* 1794 *by* **George Dance, R.A.**

Novelist, dramatist, and actress. Married in 1772 Joseph Inchbald, an actor and painter. She and her husband were successful on the stage, and were assisted by the friendship of Mrs. Siddons and John Philip Kemble. She was well known in literary society. She wrote also several plays and comedies which were popular.

Purchased, 1898. (1144.)

HESTER LYNCH PIOZZI, 1741–1821, AND **GABRIEL PIOZZI,** 1741–1809. *Drawn in* 1793 *by* **George Dance, R.A.**

Hester Lynch Salusbury was married first to Henry Thrale, a brewer at Streatham. Being a clever, well-read woman, she met Dr. Samuel Johnson in 1764, and continued for many years to be one of his principal friends, Johnson being a frequent visitor at the Thrales. The friendship was ended by her second marriage, in 1784, to Gabriel Piozzi, an Italian musician. Her anecdotes of Dr. Johnson and his circle were published in 1786, and their correspondence in 1788.

Purchased, 1898. (1151, 1152.)

JANE PORTER. 1776–1850. *Drawn by* **George Henry Harlow.**

Novelist and dramatist. Sister of Anna Maria and Sir Robert Ker Porter. Author of 'Thaddeus of Warsaw,' 1803, 'The Scottish Chiefs,' 1810, and other works. Represented in the robes of a canoness of the Teutonic Order of St. Joachim.

Purchased, 1897. (1109.)

ANNA MARIA PORTER. 1780–1832. *Drawn by* **George Henry Harlow.**

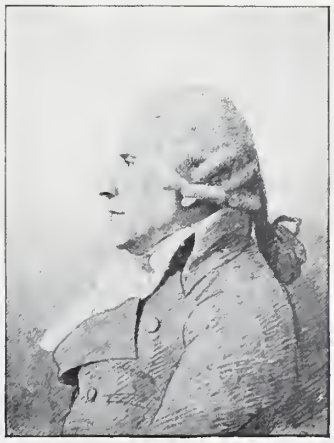
Novelist and poet. Sister of Jane and Sir Robert Ker Porter. Author of the 'Hungarian Brothers,' 1807, and other romances.

Purchased, 1897. (1108.)

No. 1254. $10\frac{1}{4}$ in. by $8\frac{1}{4}$ in.

No. 1144. $9\frac{7}{8}$ in. by $7\frac{1}{2}$ in.

No. 1151. $9\frac{3}{4}$ in. by $7\frac{3}{8}$ in.



No. 1152. $9\frac{3}{4}$ in. by $7\frac{3}{8}$ in.

No. 1109. $8\frac{1}{2}$ in. by $6\frac{3}{4}$ in.

No. 1108. $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

MARY DELANY. 1700–1788. *Painted by* **John Opie, R.A.**

She became a favourite at Court, and especially with George III. and Queen Charlotte. Her autobiography and letters (edited by Lady Llanover) show her to have been possessed of some literary merit, and she was famous for what was known as 'flower mosaic.'

Bequeathed by Baroness Llanover, 1896. (1030.)

The frame of this picture was designed, and the inscription composed by Horace Walpole.

SARAH TRIMMER. 1741–1810. *Painted by* **Henry Howard, R.A.**

Educational writer. She wrote many popular works intended for the moral and religious instruction of the juvenile classes, and was an early supporter and promoter of Sunday schools.

Purchased, 1888. (796.)

HANNAH MORE. 1745–1833. *Painted in* 1822 *by* **Henry William Pickersgill, R.A.**

Moral and religious writer. Author of 'Sacred Dramas,' and 'Cœlebs in Search of a Wife.' Friend of Garrick, Johnson, Burke, Reynolds, and Wilberforce. A tragedy called 'Percy,' written by her, was produced by Garrick at Covent Garden in 1777.

Purchased at the sale of the artist's works, 1875. (412.)

ELIZABETH CARTER. 1717–1806. *Drawn by* **Sir Thomas Lawrence, P.R.A.**

An eminent Greek and Italian scholar. The translator of Epictetus, and a contributor to Dr. Johnson's 'Rambler.' Translated, from the Italian, Algarotti's 'Explanation of Newton's Philosophy,' &c., and, from the French, de Crousaz's 'Examination of Pope's Essay on Man.'

Purchased, 1858. (28.)

ANNE CHAMBERS, COUNTESS TEMPLE. 1709–1777. *Drawn in* 1770 *by* **Hugh Douglas Hamilton, R.H.A.**

Daughter of Thomas Chambers, of Hanworth; married, 1737, Richard Grenville, Earl Temple, K.G. She was a highly accomplished lady, and a volume of her poems was printed at Strawberry Hill, in 1761.

Purchased, 1867. (246.)

No. 1030. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in

No. 796. $35\frac{3}{8}$ in. by $27\frac{1}{8}$ in.

No. 412. $49\frac{3}{8}$ in. by $35\frac{1}{4}$ in.

No. 28. $12\frac{1}{4}$ in. by $10\frac{3}{4}$ in.

No. 246. $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

HENRY MACKENZIE. 1745–1831. *Painted by* **Sir Henry Raeburn, R.A.**

A popular writer and essayist, termed by Sir Walter Scott 'The Scottish Addison.' Whilst in London he commenced his most popular novel, 'The Man of Feeling,' which was published anonymously. This was followed by 'The Man of the World.' Mackenzie was one of the first to cultivate German literature, and published a 'Memoir on German Tragedy' in 1788; and, in 1791, 'Translations from Lessing.'

Purchased, 1877. (455.)

HUGH WILLIAM WILLIAMS. 1773–1829. *Painted by* **Sir Henry Raeburn, R.A.**

Water-colour painter and author. Born in Wales. Settled in Edinburgh, where he practised as a water-colour painter. Travelled in Italy and Greece, and from the various publications of his 'Travels,' especially those in Greece, and the illustrations from his own drawings, acquired the name of 'Grecian Williams.'

Presented by Sir Charles Tennant, Bart., 1894. (965.)

SIR JOHN SINCLAIR, OF ULBSTER, BART., LL.D. 1754–1835. *Painted by* **Sir Henry Raeburn, R.A.**

Political economist and philanthropist. Extensively known as a patron and promoter of agricultural improvement. First President of the Board of Agriculture. His writings were numerous; the most important among them being 'A Statistical Account of Scotland,' and 'History of the Revenue of Great Britain.' In the counties of Ross and Caithness Sir John raised two battalions, of 1,000 men each, in readiness against the expected French invasion.

Purchased, 1877. (454.)

FRANCIS HORNER, M.P. 1778–1817. *Painted in* 1812 *by* **Sir Henry Raeburn, R.A.**

Politician and economist. He was an eminent authority on questions of currency and finance, and one of the earliest contributors to the 'Edinburgh Review.'

Presented by his nieces, daughters of Leonard Horner, Esq., F.R.S., 1877. (485.)

No. 455. 29⅛ in. by 24¾ in.

No. 965. 29½ in. by 24½ in.

No. 454. 48½ in. by 38¾ in.

No. 485. 49½ in. by 39½ in.

JEREMY BENTHAM. 1748–1832. *Painted at the age of thirteen by* **Thomas Frye.**

Writer on jurisprudence. Admitted to Queen's College, Oxford, at the age of thirteen. In 1789 he published his 'Principles of Morals and Legislation.' His 'Panopticon,' a valuable work on prison discipline, published in 1791, led to considerable improvements in the English system. His writings on social and political Government were of great importance and wide-reaching influence.

Presented by Sir John Bowring, 1865. (196.)

ANOTHER PORTRAIT. *Painted in* 1829 *by* **Henry William Pickersgill, R.A.**

Purchased at the sale of the artist's works, 1875. (413.)

No. 196. 71 in. by 47 in.

No. 413. 80½ in. by 54½ in.

GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE. 1757–1806.
Painted as a child by **Sir Joshua Reynolds, P.R.A.**

Daughter of the first Earl Spencer and wife of the fifth Duke of Devonshire. One of the leaders of society and the reigning beauties of her age. Walpole said of her: "her youthful figure, flowing good "nature, sense and lively modesty, and modest familiarity make her "a phenomenon."

Presented by her great-grandson, Lord Ronald Sutherland Gower, F.S.A., a Trustee of the Gallery, 1896. (1041.)

EMMA, LADY HAMILTON. 1761?–1815. *Painted by* **George Romney.**

Emma Lyon or Hart, second wife of Sir William Hamilton, K.B., British Ambassador at Naples. Born of humble parents at Great Neston, Cheshire. Confidante of Queen Caroline of Naples, and friend of Lord Nelson. Noted for her beauty. Romney painted many portraits of her.

Purchased, 1870. (294.)

No. 1041. 23 in. by 18½ in.

No. 294. 29 in. by 23½ in.

DAVID GARRICK. 1717–1779. *Painted by* **Luke Sullivan.**

The celebrated actor. On his first appearance in London, at the Goodman's Fields Theatre, Pope wrote :—"That young man "never had his equal as an actor, and never will have a rival." The powers of Garrick were universal. He excelled equally in the sublimest tragedy, the most refined comedy, or the broadest farce. The parts in which, perhaps, he attained the greatest celebrity were the very opposite ones of Macbeth and Abel Drugger.

Deposited, 1898, by the Trustees and Directors of the National Gallery, to whom it had been bequeathed by Nathan David Garrick, Esq., whose father had received it in bequest from his great-aunt, Mrs. David Garrick. (1167.)

ANOTHER PORTRAIT.

Painted by **Robert Edge Pine.**
Purchased, 1859. (82.)

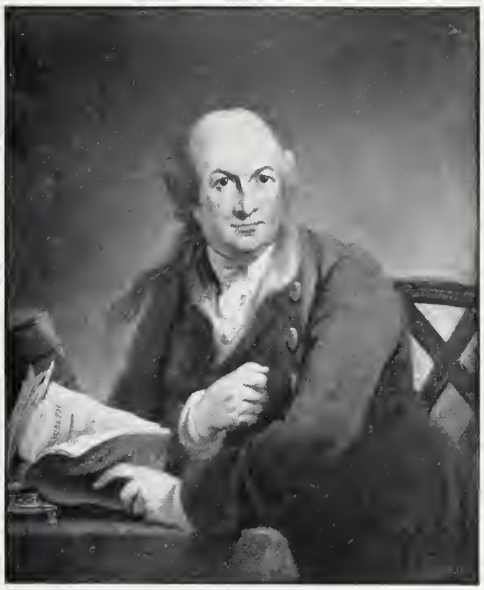
ANOTHER PORTRAIT.

Drawn in pencil from the life by **John Keyse Sherwin.**
Purchased, 1899. (1187.)

ANOTHER PORTRAIT.

Terra-cotta bust; sculptor unknown.
Presented by Sir Theodore Martin, K.C.B., 1880. (707A.)

No. 1167. 29 in. by 24 in.



No. 82. 35 in. by 28 in.

No. 1187. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in.

No. 707A.

JOHN PHILIP KEMBLE. 1757–1823. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Actor. Educated at the English College at Douay, in France. He first appeared in London in 1783 as Hamlet. In the ensuing years Kemble produced a series of Shakespeare's plays with a propriety of costume and richness of decoration which had never till that time been attempted, and with an effect and energy for which his great personal advantages and refined mental cultivation eminently qualified him. His character and conduct in society were always such as to raise the theatrical profession to a very high standard. Retired from the stage in 1817, and died at Lausanne in Switzerland.

As Hamlet in the Graveyard Scene.

This picture was exhibited at the Royal Academy in 1801, under the simple designation 'Hamlet.'

Deposited by the Trustees and Director of the National Gallery, 1883. (694.)

(*For other portraits see page* 45.)

No. 694.

117¼ in. by 75⅜ in.

JOHN PHILIP KEMBLE. (*Continued.*) *Painted about* 1795 *by* **Gilbert Stuart.**

Presented by John Thaddeus Delane, Esq., 1858. (49.)

ANOTHER PORTRAIT. *A bronze bust, modelled in Liverpool in* 1814 *by* **John Gibson, R.A.,** *and presented by the artist,* 1862. (149.)

(*For another portrait see preceding page.*)

SARAH SIDDONS. 1755–1831. *Painted about* 1798 *by* **Sir William Beechey, R.A.**

The famous actress. This portrait was formerly in the possession of her nephew, Mr. Horace Twiss, author of the farewell address which she delivered on leaving the stage.

Presented by John Thaddeus Delane, Esq., 1858. (50.)

ANOTHER PORTRAIT. *Alto-relievo sculptured in marble by* **Thomas Campbell.**

This sculpture was prepared as a mural monument for Westminster Abbey, but it was superseded by a full-length statue wrought by the same hand, which now stands in the north transept of the Abbey.

Presented by J. T. Gibson-Craig, Esq., 1881. (642.)

(*For another portrait see page* 47.)

JOHN HENDERSON. 1747–1785. *Painted by his friend* **Thomas Gainsborough, R.A.**

Celebrated actor, known as the 'Bath Roscius.' First appeared on the stage in 1772 at Bath, as Hamlet. Rival of Garrick. Noted for his good elocution, powers of mimicry, and comic readings.

Presented by his grand-daughter, Miss Julia Carrick Moore, 1895. (980.)

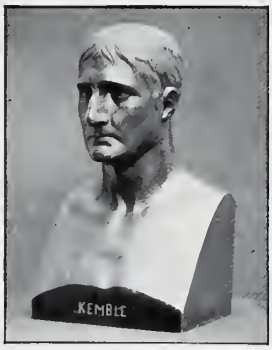
CHARLES MACKLIN. 1697?–1797. *Painted by* **John Opie, R.A.**

Actor and dramatist. Born in Ireland. First appeared on the stage in London about 1725. Subsequently he became a formidable rival to David Garrick, being noted for his performance of such parts as Shylock, Macbeth, etc. He appeared for the last time as Shylock in his ninety-second year.

Purchased, 1902. (1319.)

No. 49. 29½ in. by 24½ in.

No. 50. 29½ in. by 24½ in.



No. 149.

No. 642. 46 in. by 37½ in.

No. 980. 29¼ in. by 24⅛ in.

No. 1319. 35½ in. by 27½ in.

SARAH SIDDONS. (*Continued.*)

ANOTHER PORTRAIT. *Painted by* **Sir Thomas Lawrence, P.R.A.**

By common consent the greatest tragic actress of this country. Sister of John Philip Kemble, and wife of Mr. Siddons, a young actor. In 1775 she appeared in London as Portia, when Garrick was the Shylock; but she had not sufficient opportunities for the display of her genius until her re-appearance at Drury Lane in 1782 as Isabella in the 'Fatal Marriage.' From that period she held command of the stage as 'Tragedy Queen' during a career of thirty years, terminating by her retirement in 1812. Her principal parts were Lady Macbeth, Constance in 'King John,' Queen Catherine, and Lady Randolph in Home's tragedy of 'Douglas.'

The great actress is represented as she used to appear when reading before Royalty and select assemblies of her friends.

Deposited by the Trustees and Director of the National Gallery, 1883. (698.)

(*For other portraits see preceding page.*)

No. 698.

98 in. by 56½ in.

JOHN O'KEEFFE. 1747–1833. *Painted in* 1786 *by* **Thomas Lawranson.**

Dramatist and actor. Born in Dublin. Began his career as an actor under Mossop, at Dublin, and in 1781 established himself in London as a play-writer. 'The Agreeable Surprise' and 'Wild Oats' are among his best-known plays.

Purchased, 1863. (165.)

WILLIAM SMITH. 1730–1819. *Painted in* 1788 *by* **John Hoppner, R.A.**

An actor known, on account of his accomplishments and refined bearing, as 'Gentleman Smith.' He excelled in romantic and animated characters, especially Richard III., Hotspur, Falconbridge, and Kitely. Smith was the original Charles Surface in 'The School for Scandal.'

Deposited by the Trustees and Director of the National Gallery, 1883. (700.)

CATHERINE STEPHENS; AFTERWARDS COUNTESS OF ESSEX. 1794–1882. *Painted by* **John Jackson, R.A.**

A celebrated vocalist, who first appeared in London on the operatic stage as Mandane in 'Artaxerxes.'

Deposited by the Trustees and Director of the National Gallery, 1883. (702.)

ROSOMAN MOUNTAIN. 1768?–1841. *Miniature painted in* 1806, *and signed* **S. G.**

A popular singer and actress. Daughter of a rope-dancer named Wilkinson. She performed at an early age in St. George's Fields, appeared at Covent Garden in 1786, and sang at Vauxhall and at the Lyceum in English Opera.

Presented by Mrs. F. G. Stephens, 1887. (760.)

ELIZA O'NEILL, AFTERWARDS LADY BECHER. 1791–1872. *Painted in* 1815 *by* **John James Masquerier.**

A highly gifted tragic actress. Born in Ireland. The characters in which she greatly excelled were Juliet, Belvidera, Mrs. Haller, and Mrs. Beverley.

Presented by the Hon. Percy Wyndham, M.P., 1877. (445.)

No. 165 — 29¼ in. by 24 in.

No. 700. — 29 in. by 24¼ in.

No. 760. — 2⅜ in. by 2¼ in.

No. 702. — 29¼ in. by 24¼ in.

No. 445. — 29 in. by 24 in.

JOSEPH GRIMALDI. 1779–1837. *Painted by* **John Cawse.**

The celebrated pantomimist. He was engaged as clown both at Drury Lane and Covent Garden Theatres, and was unrivalled in his line. Purchased, 1889. (827.)

JOHN BANNISTER. 1760 1836. *Drawn in* 1800 *by* **George Dance, R.A.**

Comedian. Son of Charles Bannister, a well-known vocalist. Attained success as Hamlet, George Barnwell, Sir Anthony Absolute, Tony Lumpkin, etc. Purchased, 1898. (1136.)

JOHN FAWCETT. 1768 1837. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Comedian, and for many years manager of Covent Garden Theatre. He excelled in performing the Clowns and Fools of Shakespeare. Among other parts, his most successful were Caleb Quotem, Dr. Pangloss, and Captain Copp.

Deposited by the Trustees and Director of the National Gallery, 1883. (692.)

EDMUND KEAN. 1787–1833. *Painted by* **Samuel James Stump.**

Eminent actor. In 1814 he appeared at Drury Lane as Shylock, and achieved a triumph. After this he became the principal actor on the London stage, his most famous parts being Richard III., Othello, Hamlet, King Lear, and Sir Giles Overreach.

Purchased, 1900. (1249.)

CHARLES JOHN KEAN. 1811?–1868. *Drawn by* **E. Goodwyn Lewis.**

Eminent actor. Son of Edmund Kean. He became the leading actor of his time, being specially noted for his performance of such parts as Louis XI., the Corsican Brothers, and Hamlet.

Purchased, 1901. (1307.)

JOSEPH SHEPHERD MUNDEN. 1758–1832. *Painted by* **George Clint, A.R.A.**

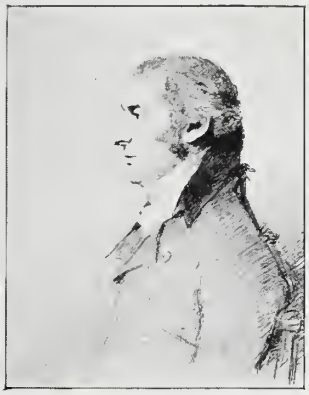
Comedian. He was first engaged at Covent Garden in 1790. Eventually he became the most celebrated comedian of his day, until his retirement in 1824.

Presented by Mrs. Charles James Wylie, 1900. (1283.)

ANOTHER PORTRAIT. *Drawn in* 1798 *by* **George Dance, R.A.**

Purchased, 1898. (1149.)

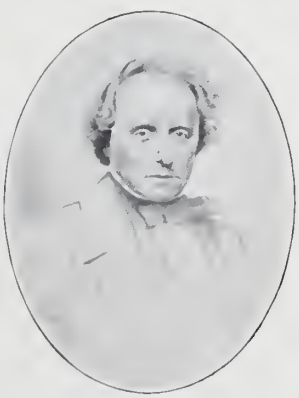
No. 827. 29½ in. by 24½ in.



No. 1136. 10 in. by 7¾ in.

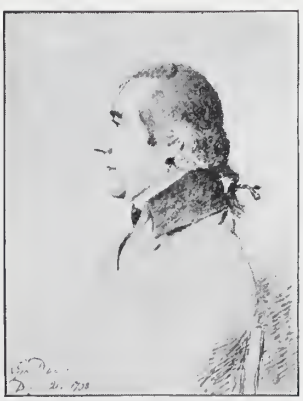
No. 692. 29½ in. by 24½ in.

No. 1249. 49¼ in. by 39¼ in.



No. 1307. 26 in. by 20 in.

No. 1283. 23¼ in. by 17¾ in.



No. 1149. 9⅞ in. by 7⅜ in.

ARTHUR MURPHY. 1727–1805. *Painted by* **Nathaniel Dance, R.A.**

Actor and dramatic author. Born in Ireland. His most successful plays were 'The Way to Keep Him' and 'Three Weeks after Marriage.'

Purchased, 1857. (10.)

RICHARD CUMBERLAND, LL.D. 1732–1811. *Painted by* **George Romney.**

Dramatist. In 1775 he became secretary to the Board of Trade. His best plays are commonly considered 'The Jew' and 'The Wheel of Fortune.' His chief essays and translations were published in a periodical called 'The Observer.'

Purchased, 1857. (19.)

GEORGE COLMAN. 1732–1794. *Painted by* **Thomas Gainsborough, R.A.**

Dramatic author. His best and still popular comedies were the 'Jealous Wife' and the 'Clandestine Marriage,' first performed in 1761 and 1766.

Purchased, 1859. (59.)

THOMAS HOLCROFT. 1745–1809. *Painted by* **John Opie, R.A.**

Political writer, dramatist, and translator. His comedy of 'The Road to Ruin,' produced in 1792, is still popular.

Purchased, 1878. (512.)

REV. JOHN HOME. 1722–1808. *Painted by* **Sir Henry Raeburn, R.A.**

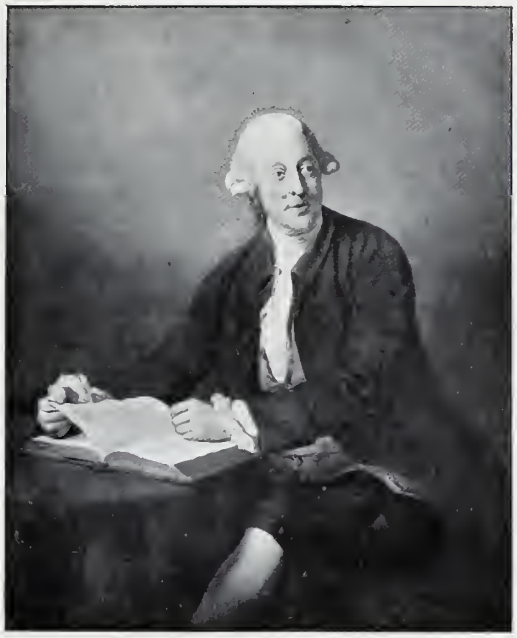
Dramatist and historian. Appointed minister of the parish of Athelstaneford in East Lothian, 1747, but compelled to resign his ministry in consequence of the publication of his tragedy of 'Douglas,' which was first acted in 1756. He was the author of a history of the 1745 Rebellion in Scotland.

Purchased, 1871. (320.)

THOMAS MORTON. 1764?–1838. *Painted by* **Sir Martin Archer Shee, P.R.A.**

Dramatist. He began at an early period to write for the stage, and in 1807 received the sum of £1,000 for the manuscript of 'Town and Country,' which proved exceedingly popular in the performance. His plays, 'Speed the Plough,' 'The School of Reform,' and 'A Roland for an Oliver,' still retain possession of the stage.

Deposited by the Trustees and Director of the National Gallery, 1883. (696.)



No. 10. 50 in. by 40 in.

No. 19. 49 in. by 39 in.

No 59. $28\frac{1}{2}$ in. by $23\frac{1}{4}$ in.

No. 512. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

No. 320. 29 in. by 24 in.

No. 696. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

EDMUND MALONE. 1741–1812. *Painted in* 1778 *by* **Sir Joshua Reynolds, P.R.A.**

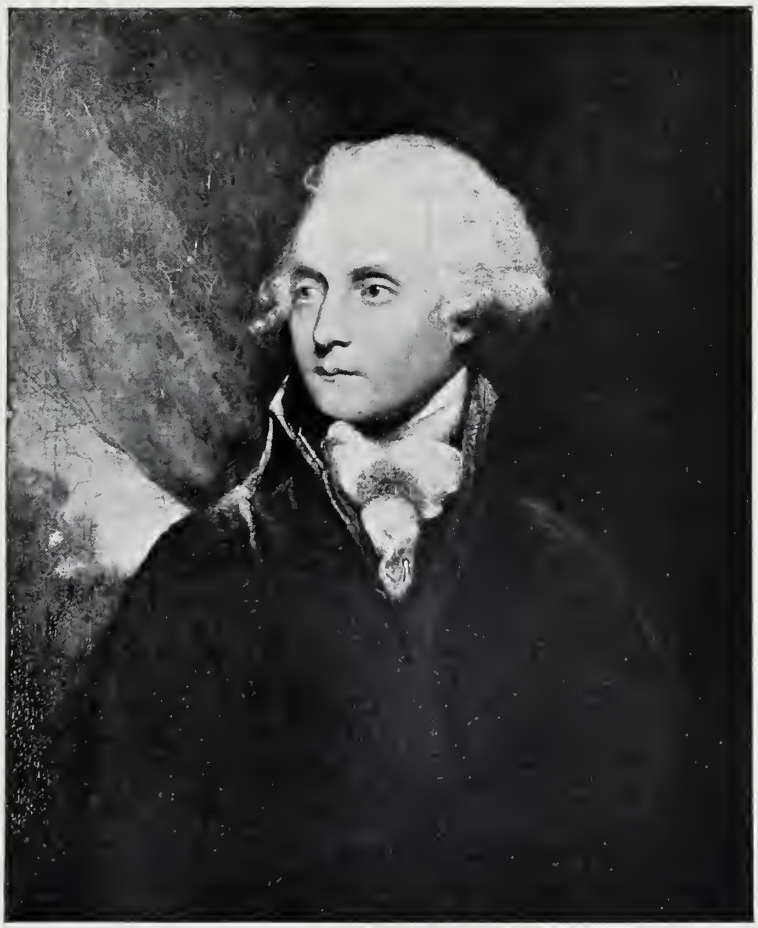
A distinguished commentator on Shakespeare; son of an Irish judge. In 1780 he published certain observations, which led to the detection of Chatterton's forgeries, and in 1790 he brought out his own edition of Shakespeare. In 1796 he exposed the Shakespearean frauds of William Henry Ireland. His last work was a 'Life of the Right Hon. William Windham,' issued in 1800.

Presented by William Agnew, Esq., M.P., 1883. (709.)

GEORGE STEEVENS. 1736 1800. *Drawn in* 1793 *by* **George Dance, R.A.**

Commentator on Shakespeare. Formed a large collection of the works of Hogarth, and published his notes upon the subject. His life was chiefly spent in the study and annotation of the works of Shakespeare, and in 1793 he published an edition in fifteen volumes, which became very famous. He was noted for his acrid temper.

Purchased, 1898. (1160.)



No. 709. 29½ in. by 24½ in.

No. 1160. 11½ in. by 8⅞ in.

ROBERT STEWART, SECOND MARQUESS OF LONDONDERRY.
1769–1822. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Statesman and diplomatist. Born at Mount Stewart, County Down, Ireland. Generally known as Viscount Castlereagh. He began his career by strenuous efforts to promote the parliamentary union of Ireland with Great Britain, and was a zealous supporter of the measures of Pitt. On the fall of Napoleon he was present, as a plenipotentiary representative of Great Britain, at the Congress of Vienna in 1814. In his latter days he was engaged in a ceaseless conflict with the revolutionary spirit in his native country. Buried in Westminster Abbey.

Purchased, 1892. (891.)

ANOTHER PORTRAIT. *A marble bust sculptured by* **Sir Francis Chantrey, R.A.**

Purchased, 1883. (687.)

ANOTHER PORTRAIT. As **VISCOUNT CASTLEREAGH.** *Drawn in* 1795 *by* **George Dance, R.A.**

Purchased, 1898. (1141.)

No. 891. 29⅛ in. by 24¼ in.

No. 687.

No. 1141. 10 in. by 7⅛ in.

WILLIAM WYNDHAM, FIRST BARON GRENVILLE. 1759–1834. *Painted by* **John Hoppner, R.A.**

Statesman. Son of George Grenville. Speaker of the House of Commons in 1789, and in the following year created Baron Grenville. He became successively Secretary for the Home and Foreign Departments. On the death of Pitt Lord Grenville became Prime Minister, heading the brief Administration known as 'All the Talents.' Chancellor of the University of Oxford in 1809.

Purchased, 1871. (318.)

SPENCER PERCEVAL, M.P. 1762–1812. *Painted in* 1812 *by* **George Francis Joseph, A.R.A.,** *from a mask taken after death by* **Joseph Nollekens, R.A.**

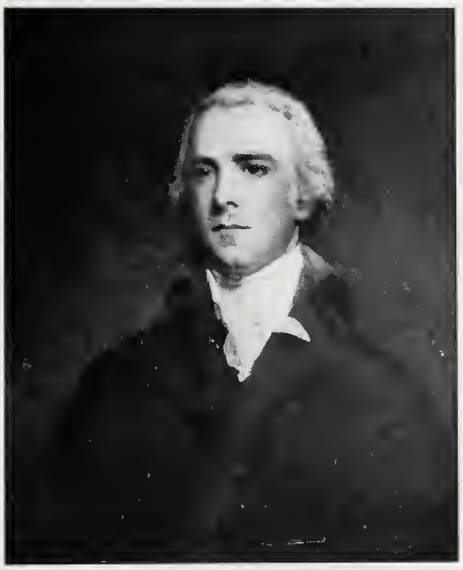
Statesman. Solicitor-General 1801, and Attorney-General 1802. In 1809 Perceval was appointed First Lord of the Treasury and Chancellor of the Exchequer, which office he still held when he was assassinated by Bellingham in the lobby of the House of Commons.

Bequeathed by his great-grand-daughter, Miss Anna Jane Perceval, 1896. (1031.)

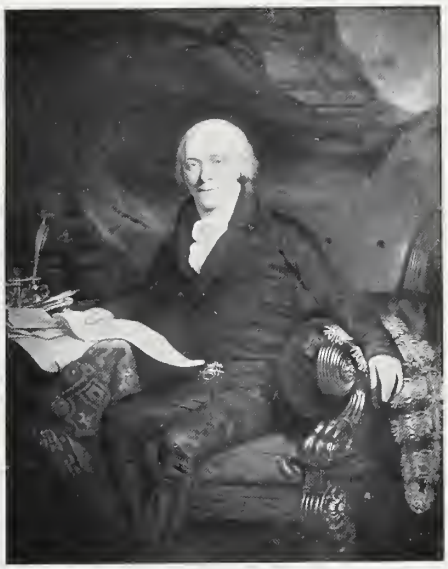
HENRY ADDINGTON, FIRST VISCOUNT SIDMOUTH. 1757–1844. *Painted in water-colours in* 1833 *by* **George Richmond, R.A.**

Statesman. M.P. for Devizes, 1783, and in 1789 succeeded Grenville as Speaker of the House of Commons. On the retirement of Pitt, he undertook the formation of a new Ministry, and became First Lord of the Treasury. The Peace of Amiens was the most memorable event of his short Administration. Subsequently he filled several other offices, especially that of Secretary of State for the Home Department, which he held from 1812 until 1822.

Presented by the Executors of Sir Robert Harry Inglis, Bart., 1857. (5.)



No. 318. 29 in. by $23\frac{1}{2}$ in.



No. 1031. 55 in. by $43\frac{1}{2}$ in.

No. 5. $23\frac{1}{2}$ in. by $15\frac{1}{4}$ in.

RIGHT HON. GEORGE ROSE, M.P. 1744–1818. *Painted in* 1802 *by* **Sir William Beechey, R.A.**

Statesman and political writer. President of the Board of Trade and Treasurer of the Navy. Friend and supporter of William Pitt.

Presented by his grandsons, Hugh, Lord Strathnairn, G.C.B., and Sir William Rose, 1873. (367.)

HENRY RICHARD VASSALL FOX, THIRD BARON HOLLAND. 1773–1840. *Painted by* **John Simpson,** *after* **Charles Robert Leslie, R.A.**

Statesman and author. Nephew of Charles James Fox. Lord Privy Seal, 1806, and Chancellor of the Duchy of Lancaster, 1830–40. Published 'Memoirs of Charles James Fox,' and other works.

Presented by Mrs. Charles Richard Fox, 1873. (382.)

RIGHT HON. GEORGE TIERNEY. 1761–1830. *A marble bust, sculptured in* 1822 *by* **William Behnes.**

Statesman. During the secession of Fox he was commonly considered as the leader of the scanty ranks of the remaining Opposition. Treasurer of the Navy, 1803. In 1806 he held office under Lord Grenville, and in 1827 under Canning.

Presented by his son, George Tierney, Esq., 1864. (173.)

NICHOLAS VANSITTART, BARON BEXLEY. 1766–1851. *Drawn in* 1848 *by* **Georgiana M. Zornlin.**

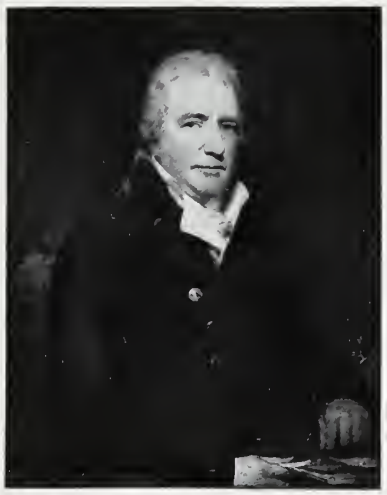
Statesman. Chancellor of the Exchequer under Lord Liverpool, from 1812 to 1823, when he was raised to the peerage as Lord Bexley, and appointed Chancellor of the Duchy of Lancaster.

Bequeathed by the artist, 1881. (641.)

WILLIAM EDEN, FIRST BARON AUCKLAND. 1744–1814. *Painted in water-colours in* 1809 *by* **H. Edridge, A.R.A.**

Eminent diplomatist. Under Secretary of State in 1772. Negotiated in 1786 the celebrated Treaty of Commerce with France. Afterwards Postmaster under Pitt and Addington.

Presented by Philip, fifth Earl Stanhope, 1861. (122.)

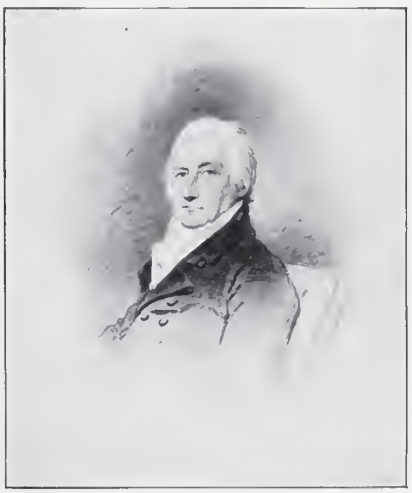


No. 367. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

No. 382. 29 in. by $24\frac{1}{4}$ in.

No. 173.

No. 641. $18\frac{1}{2}$ in. by $14\frac{1}{2}$ in.



No. 122. $11\frac{1}{4}$ in. by $9\frac{1}{4}$ in.

SIR FRANCIS BARING, BART. 1740–1810. *Painted on enamel by* **Charles Muss,** *after a painting by* **Sir Thomas Lawrence, P.R.A.**

Merchant. Founded the great commercial house of Baring Brothers in London, and at the time of his death was regarded as the first merchant in Europe.

Presented by his great-grandson, the Earl of Northbrook, G.C.S.I., 1900. (1256.)

GEORGE GRANVILLE LEVESON-GOWER, FIRST DUKE OF SUTHERLAND, K.G. 1758–1833. *Painted by* **Thomas Phillips, R.A.**

Eminent patron and amateur of art. As Earl Gower he was appointed ambassador to the Court of France during the last days of the monarchy in 1790–1792. In conjunction with the Duke of Bridgewater and the Earl of Carlisle he purchased the famous gallery of paintings belonging to the Duke of Orleans.

Presented by the Rev. Samuel Ashton Thompson-Yates, 1901. (1298.)

RIGHT HON. THOMAS GRENVILLE. 1755–1846. *A miniature on ivory, painted in May*, 1841, *by* **C. Manzini.**

Son of the statesman George Grenville, and elder brother of the Premier, Lord Grenville, in whose Ministry he was appointed President of the Board of Control, and, later, First Lord of the Admiralty. In 1807, however, he withdrew into private life, and devoted himself to literature and the formation of the noble library which he bequeathed to the British Museum.

Purchased, 1879. (517.)

JOSEPH JEKYLL, F.R.S., F.S.A. 1753–1837. *Drawn in* 1796 *by* **George Dance, R.A.**

Wit and politician. His chief fame lay in his witty sayings and contributions to the newspapers. Appointed in 1805 Solicitor-General to the Prince of Wales and King's Counsel. In 1815 he became a Master in Chancery.

Purchased, 1898. (1146.)

No. 1256. 12 in. by 9 in.

No. 1298. $28\frac{1}{2}$ in. by 23 in.

No. 517. 5 in. by $3\frac{1}{2}$ in.

No. 1140. 10 in. by $7\frac{3}{8}$ in.

HENRY HUNT. 1773–1835. *Painted in water-colours by* **Adam Buck.**

A noted mob orator of the Radical school. He presided at a meeting at Manchester, July, 1819, which ended in loss of life and limb to many of his hearers, when he was indicted as the ring-leader of an unlawful assembly and sentenced to three years' imprisonment. He long strove for a seat in Parliament, and was at last elected for Preston, 1830–1831.

Presented by Henry Willett, Esq., 1894. (957.)

SIR FRANCIS BURDETT, BART., M.P. 1770–1844. *Painted by* **Sir Martin Archer Shee, P.R.A.**

Politician. Entering Parliament in 1796, he speedily attained high distinction as an orator in the foremost Opposition ranks. He was committed to the Tower in 1810, and remained in confinement nearly three months, the last of its long series of State prisoners.

Presented by his daughter, Mrs. Trevanion, 1876. (432.)

ANOTHER PORTRAIT. *Painted in water-colours, probably by* **Adam Buck.**

Purchased, 1899. (1229.)

WILLIAM HONE. 1780–1842. *Painted by* **George Patten, A.R.A.**

Satirist, Radical politician, and antiquarian writer. Prosecuted by the Government in 1817 for political parodies and lampoons. Afterwards he compiled 'The Every Day Book,' 'The Table Book,' 'The Year Book,' and other useful works of reference.

Presented by his daughter, Mrs. Joseph S. Soul, 1899. (1183.)

No. 957. $12\frac{1}{2}$ in. by $9\frac{1}{4}$ in.

No. 1229. $7\frac{1}{8}$ in. by $5\frac{1}{2}$ in.

No. 1183. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

No. 432. 29 in. by 24 in.

ROBERT OWEN. 1771–1858. *Drawn in* 1851 *by* **S. B.**

Socialist and philanthropist. At first employed in a manufactory at Manchester. Author of 'A New View of Society,' 'The Moral World,' and other works. He did much to promote education, especially infant schools. Purchased, 1871. (328.)

ANOTHER PORTRAIT. *Painted in* 1834 *by* **W. H. Brooke, A.R.H.A.**

Presented by Mrs. Dixon, 1893. (943.)

ANOTHER PORTRAIT. *A medallion modelled by* **Julian Leverotti.**

Presented by Joseph W. Corfield, Esq., 1880. (602.)

THOMAS PAINE. 1737–1809. *Painted after* **George Romney** *by* **Auguste Millière.**

Born at Thetford, Norfolk, of a Quaker family. In 1774 he went to America, where he became famous for his advocacy of republican principles and hostility to the English cause. In 1790 he was in Paris during the Revolution and produced his famous essay on 'The Rights of Man,' in reply to Burke. He subsequently settled and died at New Rochelle in America.

Presented by Henry Willett, Esq., 1892. (897.)

WILLIAM HUNTINGTON, S.S. 1745–1813. *Painted in* 1803 *by* **Domenico Pellegrini.**

Methodist preacher. This remarkable man sprang from the humblest ranks of society, and had no advantage of early education, his boyhood being spent in menial service. He appended the mysterious letters S.S. to his name, and afforded the following reason in explanation: "As I cannot get at D.D. for want of cash, neither can I get at M.A. for the want of learning, therefore I am compelled to fly for refuge to S.S., by which I mean Sinner Saved." His published works are very numerous.

Presented by William Stevens, Esq., 1862. (141.)

JOSEPH LANCASTER. 1778–1838. *Painted by* **John Hazlitt.**

Founder of the system of popular education known by his name. Lancaster was a member of the Society of Friends, and opened a school for neglected children about the year 1798, near Newington Butts. He afterwards established a school in St. George's Fields.

Presented by his personal friend, Samuel Sharwood, Esq., 1860. (99.)

No. 328. 14 in. by 10 in.

No. 897. 16 in. by 12 in.

No. 943. $10\frac{3}{4}$ in. by $8\frac{1}{2}$ in.

No. 602. 15 in. by 14 in.

No. 141. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 99. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

SIR WILLIAM BOLLAND. 1772–1840. *Painted by* **James Lonsdale.**

Lawyer and bibliophile. Created a Baron of the Exchequer, 1829. Bolland was distinguished, besides his high legal attainments, by refined classical learning and an accurate knowledge of books.

Presented by A. K. Stephenson, Esq., C.B., 1884. (730.)

SIR SAMUEL ROMILLY. 1757–1818. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Appointed Solicitor-General, 1806. Several important reforms in the criminal law were introduced by Romilly in the interests of humanity, liberty and justice.

Deposited on loan by the Trustees and Director of the National Gallery, to which it had been bequeathed by Charles Romilly, Esq., 1898. (1171.)

WILLIAM SCOTT, BARON STOWELL, F.R.S. 1745–1836. *Drawn in* 1803 *by* **George Dance, R.A.**

One of the most illustrious members of the legal profession. Elder brother of Lord Chancellor Eldon. Fellow and tutor of University College, Oxford. Advocate-General, 1782, Judge of the Consistory Court, and Vicar-General to the Archbishop of Canterbury in 1788, Master of the Faculties in 1790, and Judge of the High Court of Admiralty in 1798. M.P. for Oxford University, 1801–1821.

Purchased, 1898. (1156.)

ANOTHER PORTRAIT. *A marble bust, sculptured in* 1824 *by* **William Behnes.**

Purchased at the sale of the Library of the College of Advocates, Doctors' Commons, 1861. (125.)

FRANCIS, LORD JEFFREY. 1773–1850. *A marble bust, sculptured by* **Patrick Park.**

Judge, politician, and literary reviewer. In 1794 he was called to the Scottish Bar. It is, however, as editor and contributor to the 'Edinburgh Review' that his name is most generally known. He entered Parliament in 1830, became Lord Advocate of Scotland under the Grey administration. In 1834 he was raised to a judgeship on the Scottish Bench.

Purchased, 1861. (133.)

No. 730. $29\frac{5}{8}$ in. by $24\frac{1}{2}$ in.

No. 1171. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 1156. $9\frac{7}{8}$ in. by $7\frac{1}{2}$ in.

No. 125.

No. 133.

EDWARD LAW, FIRST BARON ELLENBOROUGH. 1750-1818. *Painted by* **Samuel Drummond, A.R.A.**

Counsel for Warren Hastings at his trial, and counsel for the Crown at the trials of Lord George Gordon, Horne Tooke, and others. Attorney-General, 1801, and Chief Justice of the King's Bench, 1802. Presided at the trials of Lord Melville, Lord Cochrane, W. Hone, and others. Purchased, 1898. (1123.)

LLOYD, FIRST BARON KENYON. 1732 1802. *Painted by* **Sir Martin Archer Shee, P.R.A.**

Having distinguished himself in 1780 by his defence of Lord George Gordon, he was made Attorney-General in 1782, Master of the Rolls, 1784, and Chief Justice of the King's Bench, 1788.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (469.)

CHARLES ABBOTT, FIRST BARON TENTERDEN. 1762 - 1832. *Painted by* **John Hollins, A.R.A.,** *after* **William Owen, R.A.**

Recorder of Oxford, 1801. In January, 1816, he accepted a judgeship in the Court of Common Pleas, and three months later became Chief Justice of the King's Bench.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (481.)

THOMAS, FIRST BARON DENMAN. 1779–1854. *Painted by* **Sir Martin Archer Shee, P.R.A.**

Distinguished himself by his defence of Queen Caroline at her trial in 1820, and this led to his appointment as Common Serjeant of the City of London. Attorney-General, 1830, and Chief Justice of the King's Bench, 1832–50.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (463.)

ANOTHER PORTRAIT. *Painted by* **John James Halls.**

Presented by Herman Merivale, Esq., C.B., 1873. (372.)

RIGHT HON. SIR ALEXANDER JAMES EDMUND COCKBURN, BART. 1802–1880. *Painted by* **Alexander Davis Cooper.**

Eminent judge. Solicitor-General, 1850, and Attorney-General, 1851. Chief Justice of the Common Pleas, 1856, and Lord Chief Justice of England, 1859. Presided over the celebrated Tichborne trial in 1873.

Presented by the Hon. Walter James, M.P., 1892. (933.)

No. 1123. 26 in. by 21½ in.

No. 469. 29½ in by 24¼ in.

No. 481. 55 in. by 43 in.

No. 463. 93 in. by 57 in.

No. 933. 16⅜ in. by 13⅜ in.

No. 372. 24 in. by 20 in.

SIR WILLIAM GRANT. 1752–1832. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Master of the Rolls. Born at Elchies in Morayshire. Called to the Bar in 1774. In 1799 he became Solicitor-General, and in 1801 was appointed Master of the Rolls, an office which he filled with great ability until 1817, when he retired. Noted for his eloquence in Parliament and on the Bench.

This picture formerly hung in the Rolls Court, Chancery Lane.

Presented, with the concurrence of the Lord Chancellor, by the Right. Hon. Sir George Jessel, Master of the Rolls, 1883. (671.)

No. 671. 93½ in. by 57½ in.

JOHN SCOTT, FIRST EARL OF ELDON. 1751–1838. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Lord Chancellor. Younger brother of Lord Stowell. Solicitor-General, 1788, Attorney-General, 1793, and Chief Justice of the Common Pleas, 1799. In 1801 Lord Eldon became Lord Chancellor, and retained that dignity till 1806, when Lord Erskine succeeded him. On the return of his party to power in 1807, Eldon resumed office, and finally resigned it when Canning became Prime Minister in 1827.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (464.)

ANOTHER PORTRAIT. *A marble bust sculptured in* 1831 *by* **Frederick Tatham.** Purchased, 1864. (181.)

HENRY PETER, FIRST BARON BROUGHAM AND VAUX. 1778–1868. *Painted by* **James Lonsdale.**

Lord Chancellor. Born and educated in Edinburgh. In 1802 he joined Lord Jeffrey, Sydney Smith, and Francis Horner in founding the 'Edinburgh Review.' In 1803 he was called to the Bar in London. Appointed Attorney-General to Queen Caroline April, 1820, and conducted her defence in the House of Lords. Lord Chancellor in 1830 and in 1834. His utmost energies were applied in the House of Lords to the carrying of the Reform Bill. Lord Rector of the University of Glasgow, 1825, and Chancellor of the University of Edinburgh, 1860.

Presented by J. J. Lonsdale, Esq., 1873. (361.)

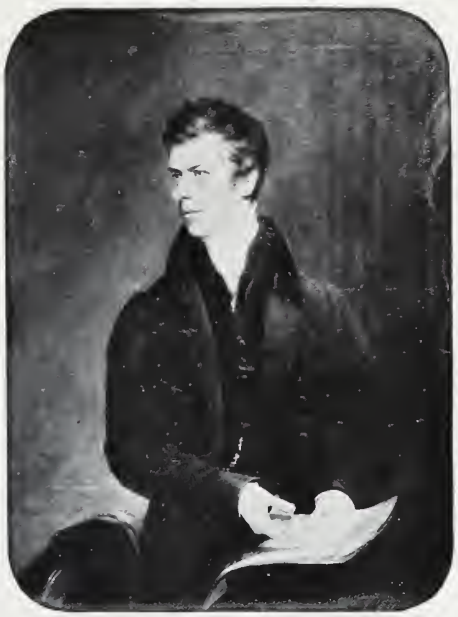
ANOTHER PORTRAIT. *Bust modelled in plaster by* **George Gammon Adams.** Purchased, 1899. (1203.)

THOMAS, FIRST BARON ERSKINE, K.T. 1750–1823. *Painted by* **Sir William Ross, R.A.**

Lord Chancellor. At the Bar he excelled in defending political cases. He defended Stockdale, Lord George Gordon, Admiral Keppel, Paine and Horne Tooke. Became Attorney-General to the Prince of Wales; King's Counsel, 1783; M.P. for Portsmouth; Lord Chancellor in the 'Coalition Ministry of All the Talents,' 1806.

Purchased, 1894. (960.)

No. 464. 36 in. by 28 in.



No. 361. 45 in. by $33\frac{1}{2}$ in.

No. 960. $29\frac{1}{8}$ in. $24\frac{1}{4}$ in.

No. 181.

No. 1203.

JOHN FREEMAN-MITFORD, FIRST BARON REDESDALE. 1748–1830. *Painted by* **Sir Martin Archer Shee, P.R.A.**

Solicitor-General in 1793 and Attorney-General in 1799. In 1801 he succeeded Addington as Speaker of the House of Commons, and in the following year was appointed Lord Chancellor of Ireland.

Presented by A. B. Freeman-Mitford, Esq., C.B., 1900. (1265.)

SIR THOMAS NOON TALFOURD. 1795–1854. *Painted by* **Henry William Pickersgill, R.A.**

Judge, essayist, and dramatist. Serjeant-at-Law, 1833. In 1835 appeared his successful drama of 'Ion,' and in the same year he was elected M.P. for his native town of Reading. In Parliament he originated measures for the security of literary copyright. In 1849 he was appointed a Justice of the Common Pleas. Talfourd published numerous essays and other works, including biographies of Charles Lamb and William Hazlitt.

Purchased, 1876. (417.)

SIR JOHN BAYLEY, BART. 1763–1841. *Painted by* **William Russell.**

Judge. Raised to the coif in 1799, appointed a judge of the King's Bench in 1808, and in 1830 removed to the Court of the Exchequer. He published an edition of the Book of Common Prayer in 1813.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (457.)

SIR NICOLAS CONYNGHAM TINDAL. 1776–1846. *Painted in* 1840 *by* **Thomas Phillips, R.A.**

Judge. His knowledge of law and his reasoning talent procured him many pupils, among whom were Lords Brougham and Wensleydale. At the recommendation of the former he was selected in 1820 as one of the counsel for Queen Caroline. Solicitor-General, 1826. In June, 1829, he became Chief Justice of the Common Pleas, and presided over that court during the remainder of his life.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (482.)

No. 1265. $55\frac{1}{4}$ in. by 43 in.

No. 417. $55\frac{1}{2}$ in. by $43\frac{1}{2}$ in.

No. 457. 49 in. by $39\frac{1}{2}$ in.

No. 482. $55\frac{1}{2}$ in. by $49\frac{3}{4}$ in.

HORATIO, VISCOUNT NELSON. 1758–1805.

Copy by **L. Acquarone** *from a picture painted in* 1799 *by* **Leonardo Guzzardi,** *in the possession of H.I.M. the Sultan of Turkey.*

The most renowned name in all our naval annals. Among his many distinguished services to his country may be mentioned the following:—In 1794 under Lord Hood he reduced Corsica, where he lost his right eye. In 1797 he took a conspicuous part in the victory off Cape St. Vincent, and two months later lost his right arm in an unsuccessful attack on Santa Cruz in Teneriffe. In 1798 he achieved, off Aboukir, the great victory surnamed of the Nile, over the fleet which had just conveyed the French army to Egypt. In 1801 he appeared off Copenhagen, and destroyed the Danish fleet. On October 21st, 1805, Nelson signally defeated the French and Spanish fleets off Cape Trafalgar, where he received his death wound at 1.25 p.m. His memorable signal—"England expects every man to do his duty"—will ever be connected with this last conflict of the hero.

The life-size original picture, which was painted at Palermo, is now at the Admiralty, Whitehall.

The replica, from which this was copied, was presented to the Sultan by Lord Nelson after the battle of Aboukir, 1798.

Presented by H.I.M. the Sultan of Turkey, 1888. (785.)

ANOTHER PORTRAIT.

Drawn in 1802 *by* **Henry Edridge, A.R.A.**

Purchased, 1891. (879.)

ANOTHER PORTRAIT.

Painted in 1800 *by* **Heinrich Füger** *at Vienna* (*unfinished*).

Purchased, 1859. (73.)

ANOTHER PORTRAIT.

Painted by **Lemuel Francis Abbott.**

Purchased, 1874. (394.)

No. 785. $33\frac{1}{4}$ in. by 20 in.

No. 879. $12\frac{3}{8}$ in. by $8\frac{5}{8}$ in.

No. 73. 19 in. by $15\frac{1}{2}$ in.

No. 394. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

SAMUEL, FIRST VISCOUNT HOOD. 1724–1816. *Painted by* **Lemuel Francis Abbott.**

Admiral. Elder brother of Admiral Viscount Bridport. Took part in the bombardment of Havre, and the defeat of Count de Grasse by Rodney in 1782. At the memorable Westminster election of 1784 he was returned in opposition to Fox. In 1793 he took possession of Toulon and reduced Corsica. Nelson described him as "great in all situations in which an admiral can be placed."

Purchased, 1881. (628.)

AUGUSTUS, VISCOUNT KEPPEL. 1725–1786. *Painted in* 1779 *by* **Sir Joshua Reynolds, P.R.A.**

Admiral. Served in the South Seas under Commodore Anson. After a long course of distinguished service, he obtained, in 1778, the rank of Admiral of the Blue. An indecisive engagement with the French fleet led to his being court-martialled at Portsmouth in 1779, which resulted in his acquittal and a vote of censure on Sir Hugh Palliser, his second in command.

This picture was presented by Keppel to his friend John Dunning, afterwards Lord Ashburton, in acknowledgment of his legal services during the Portsmouth trial.

Purchased, 1864. (179.)

ALEXANDER HOOD, FIRST VISCOUNT BRIDPORT, K.B. 1726–1814. *Painted by* **Lemuel Francis Abbott.**

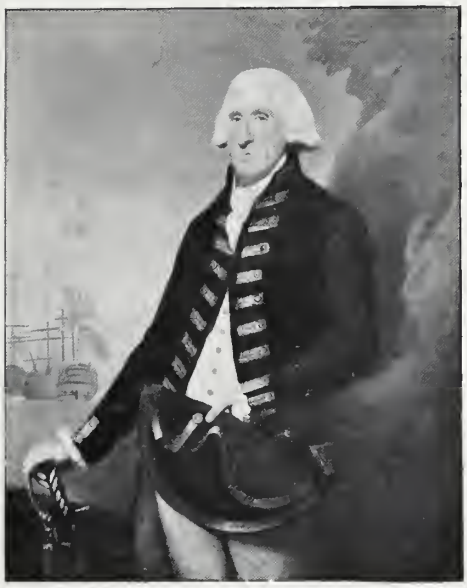
Admiral. Younger brother of Admiral Lord Hood. In 1782 he sailed under Lord Howe to relieve Gibraltar, and bore a distinguished part in the great victory of the 1st of June. In 1795 he engaged the French fleet off L'Orient, and took three ships of the line. He held the command of the Channel Fleet till 1800.

Purchased, 1862. (138.)

HON. SAMUEL BARRINGTON. 1729–1800. *Painter unknown.*

Admiral. He accompanied Keppel to North America, and, after serving with distinction under Hawke and Rodney, was made in 1778 Rear-Admiral of the White and sent to the West Indies, where he reduced the island of St. Lucia. Assisted at the relief of Gibraltar, 1782. Admiral, 1787.

Presented by George Viscount Barrington, 1885. (740.)



No. 628. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 179. $48\frac{1}{2}$ in by $39\frac{1}{2}$ in.

No. 138. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

No. 740. $28\frac{1}{2}$ in. by $23\frac{1}{4}$ in.

JOHN JERVIS, EARL OF ST. VINCENT, K.B. 1735–1823. *Painter unknown.*

Admiral. Commanded the 'Foudroyant,' in Keppel's action off Ushant, 1778, and in 1782 accompanied Lord Howe to the relief of Gibraltar. On the breaking out of the French revolutionary war, Jervis captured the French possessions of Martinique, St. Lucia, and Guadaloupe. The great exploit of his life was the intercepting and defeating the Spanish fleet off Cape St. Vincent, 1797.

Purchased, 1892. (936.)

ANOTHER PORTRAIT. *Drawn at Lisbon in* 1797 *by* **Bouch.**

Presented by Mrs. L. Kay, 1863. (167A.)

CUTHBERT, BARON COLLINGWOOD. 1750–1810. *Marble bust, artist uncertain.*

Eminent naval commander. He had an important share in the victory of the 1st June, 1794, and at Cape St. Vincent in February, 1797. He was second in command at the battle of Trafalgar, 1805, the command falling to him after the death of Lord Nelson. Rear-Admiral, 1799, and Vice-Admiral, 1804.

Purchased, 1901. (1296.)

EDWARD PELLEW, VISCOUNT EXMOUTH, G.C.B. 1757–1833. *Painted in* 1804 *by* **James Northcote, R.A.**

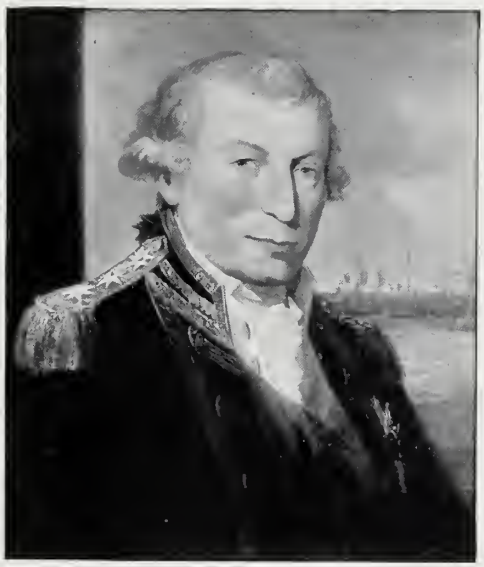
Vice-Admiral. Entered the Navy in 1770. Distinguished chiefly for his daring attack on the city of Algiers on the 26th August, 1816. By this attack the Dey was reduced to submission, and 1,200 Christian slaves were liberated.

Presented by his son, the Hon. and Very Rev. George Pellew, Dean of Norwich, 1862. (140.)

SIR BENJAMIN HALLOWELL CAREW, G.C.B. 1760–1834. *Painted by* **John Hayter.**

Admiral. Born in Canada. Served with much distinction under Rodney, Jervis, and Nelson. He took part in the battle of St. Vincent, and at the great victory of the Nile. Having succeeded to the estates of the Carews of Beddington, he assumed their name in 1828.

Presented by William Smith, Esq., F.S.A., 1873. (373.)



No. 936. 23¼ in. by 19¼ in.

No. 167A. 11⅞ in by 8⅝ in.

No. 1296.

No. 140. 49½ in. by 39½ in

No. 373. 24 in. by 20 in.

ADAM, FIRST VISCOUNT DUNCAN OF CAMPERDOWN. 1731–1804. *Painted by* **Henri Pierre Danloux.**

Admiral. Born at Dundee. Commanded the 'Monarch' under Rodney at the battle off Cape St. Vincent in 1780, and the 'Blenheim' under Lord Howe in 1782. On October 11th, 1797, he gained a complete victory over the Dutch fleet at Camperdown.

Purchased, 1897. (1084.)

RICHARD, EARL HOWE, K.G. 1725–1799. *Painted by* **Henry Singleton.**

Admiral. Sailed under Commodore Anson in the South Seas, and under Boscawen in North America. Commanded the Channel Fleet, 1793, and gained in the ensuing year that great victory over the French known from its date as the battle of the 1st of June.

Purchased, 1859. (75.)

SIR HOME RIGGS POPHAM, K.B. 1762–1820. *Painted by* **Mather Brown.**

Admiral, and younger brother of Lieut.-General W. Popham. Employed in 1804, under Lord Keith, to conduct the so-called Catamaran Expedition, intended to destroy the flotilla prepared by Napoleon for the invasion of England. In 1806, aided by Generals Baird and Beresford, he wrested the Cape of Good Hope from the Dutch.

Presented by the Right Rev. G. F. Popham Blyth, D.D., Bishop of Jerusalem and the East, 1888. (811.)

SIR WILLIAM SIDNEY SMITH, G.C.B., K.S. 1765–1840. *Painted by* **John Eckstein.**

Admiral. Known as Sir Sidney Smith. Famous for his relief of Acre, 1799, when besieged by Bonaparte. Wounded at the battle of Alexandria. In 1802 he entered Parliament, but in 1805 resumed active service. Died in retirement at Paris.

Standing in the breach of a wall of the city of Acre, the Turkish Governor seeking to pull him down from his dangerous position.

Purchased, 1890. (832.)

No. 1084. $28\frac{1}{4}$ in by $23\frac{1}{2}$ in.

No. 75. $22\frac{1}{4}$ in. by $15\frac{1}{2}$ in.

No. 811. $74\frac{1}{2}$ in. by $47\frac{1}{2}$ in.

No. 832. $93\frac{1}{2}$ in. by 57 in.

CONSTANTINE JOHN PHIPPS, SECOND BARON MULGRAVE, R.N., F.R.S., F.S.A. 1744–1792. *Painted by* **John Zoffany, R.A.**

Entered the Navy in 1760, and commanded the 'Racehorse' in 1773 on an expedition to the Arctic Regions. Distinguished in the sea fight at Ushant. Sat in Parliament for many years, and created a peer of Great Britain in 1790. He published an account of his voyage to the North Pole.

Purchased, 1897. (1094.)

ANOTHER PORTRAIT. *Drawn by* **John Downman, A.R.A.**

Purchased, 1894. (966.)

SIR JOSEPH BANKS, K.B., P.R.S., P.C. 1743–1820. *Painted by* **Thomas Phillips, R.A.**

Botanist and patron of science. Elected F.R.S. in 1766, and accompanied Lieutenant Phipps to Newfoundland to collect plants. He joined Captain Cook in his first voyage, 1768, in the 'Endeavour,' visiting Tahiti, New Zealand, New South Wales, and New Guinea. President of the Royal Society, 1778. He left his herbarium, library and collections to the nation.

Purchased, 1892. (885.)

ANOTHER PORTRAIT. *Drawn by* **Sir Thomas Lawrence, P.R.A.**

Purchased, 1891. (853.)

WILLIAM BLIGH, F.R.S. 1754–1817. *Drawn in* 1794 *by* **George Dance, R.A.**

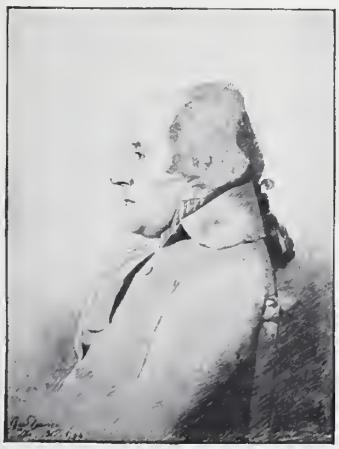
Accompanied Captain Cook in his second voyage round the world, 1772–4. In 1789, when in command of the 'Bounty' at Otaheite, his overbearing temper excited a mutiny, and he was cast adrift in an open boat, in which he sailed over 3,000 miles. The mutineers settled in Pitcairn Island. Commanded the 'Glatton' at the battle of Copenhagen. Governor of New South Wales, 1805, and Vice-Admiral of the Blue, 1814.

Purchased, 1898. (1138.)

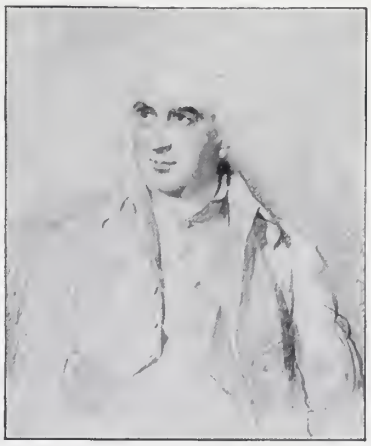
No. 1094. 49 in. by $39\frac{1}{4}$ in.

No. 885. $55\frac{1}{2}$ in. by $43\frac{1}{2}$ in.

No. 966. $8\frac{1}{8}$ in. by $6\frac{5}{8}$ in.



No. 1138. $9\frac{7}{8}$ in. by $7\frac{1}{2}$ in.



No. 853. $9\frac{3}{4}$ in. by $7\frac{3}{8}$ in.

SIR JOHN ROSS, C.B. 1777–1856. *Painted in* 1833 *by* **James Green.**

Admiral and Arctic navigator. Entered the Navy in 1786, and served with distinction through the wars with France. In 1818 he was sent out with Sir Edward Parry for the purpose of finding a North-West passage, and made a second expedition with the same object in 1829. In 1850 he again went out in search of Sir John Franklin. He published narratives of his voyages, and several other works.

Purchased, 1870. (314.)

SIR GRAHAM MOORE, G.C.B., G.C.M.G. 1764–1843. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Admiral. Younger son of John Moore, M.D., and brother of Sir John Moore. Served under Sir Richard Strachan in the Walcheren expedition. Rear-Admiral and K.C.B. in 1815. In 1820 he became Commander-in-Chief in the Mediterranean. Obtained the full rank of Admiral in 1837. Commander-in-Chief at Plymouth, 1839–1842.

Presented by his grand-niece, Miss Carrick Moore, 1898. (1129.)

SIR EDWARD CODRINGTON, G.C.B. 1770–1851. *Painted in* 1843 *by* **Henry Perronet Briggs, R.A.**

Admiral. Having entered the Navy in 1783, he became lieutenant of Lord Howe's flagship, and took part in the great victory of the 1st June, 1794. He commanded the 'Orion' at the battle of Trafalgar, and the 'Blake' in the Walcheren expedition; but his greatest distinction was in leading the combined fleets of England, France, and Russia against the Turks and Egyptians for the deliverance of Greece, at the battle of Navarino, which was fought 20th October, 1827, when the Turkish and Egyptian fleets were nearly destroyed.

Bequeathed by his daughter, Lady Bourchier, 1884. (721.)

SIR THOMAS BOURCHIER, R.N., K.C.B. 1791–1849. *Painted in* 1846 *by* **Samuel Laurence.**

A gallant officer who distinguished himself greatly in the China war under Admiral Sir William Parker. Headed the brigade of seamen in the capture of Canton.

Bequeathed by his widow, 1884. (720.)

No. 314. $51\frac{1}{4}$ in. by 43 in.

No. 1129. $29\frac{1}{2}$ in. by 25 in.

No. 721. 20 in by 17 in.

No. 720. $15\frac{1}{2}$ in. by $12\frac{1}{2}$ in.

ARTHUR WELLESLEY, DUKE OF WELLINGTON, K.G. 1769–1852.
Painted in 1845 *by* **Count Alfred D'Orsay.**

Fifth son of Richard, first Earl of Mornington. Born in Ireland. In March, 1787, he received his first commission, and from 1797 to 1805 he served with great distinction in India during the Mysore and Marátha campaigns. From 1808 to 1814 he was Commander-in-Chief of the British Army in the Peninsula, and gained a series of famous battles, breaking the power of France in the lines of Torres Vedras. For these services he was created a Duke. In 1815 he was called upon to command the army in Belgium against Napoleon, whom he utterly defeated in the decisive battle of Waterloo. On his return to England Wellington gave up military service for political life, and twice became Prime Minister, in 1828 and in 1834.

Bequeathed by Charles Vickers, Esq., 1875. (405.)

ANOTHER PORTRAIT. *Painted in water-colours by* **Juan Bauzil.**

Presented by William Smith, Esq., F.S.A., 1873. (308.)

ANOTHER PORTRAIT. At the age of thirty-five. *A miniature on ivory; painter unknown.*

Presented by Edward Cock, Esq., 1885. (741.)

ANOTHER PORTRAIT. *A marble bust, sculptured in* 1852 *by* **John Francis.**

Purchased, 1866. (218.)

ANOTHER PORTRAIT. *Marble bust by* **Edward Hodges Baily, R.A.,** *from a bust by* **Joseph Nollekens, R.A.**

Deposited by the Trustees and Director of the National Gallery, 1895. (997.)

No. 405. $53\frac{1}{4}$ in. by 41 in.

No. 308. 13 in. by $9\frac{3}{4}$ in.

No. 741. $3\frac{1}{3}$ in. by $2\frac{3}{8}$ in.

No. 218.

No. 997.

HENRY WILLIAM PAGET, FIRST MARQUESS OF ANGLESEY, K.G. 1768–1854. *Drawn in* 1808 *by* **Henry Edridge, A.R.A.**

Contributed largely by his valour to the victories of Coruña and Waterloo. After the latter battle, in 1815, where he commanded the cavalry and horse artillery, and lost a leg, he was created Marquess of Anglesey. Appointed Lord-Lieutenant of Ireland, 1828, and Field-Marshal, 1846.

Purchased, 1870. (313.)

SIR THOMAS PICTON, G.C.B. 1758–1815. *Painted by* **Sir Martin Archer Shee, P.R.A.**

General. At the early age of thirteen he received an ensigncy, and served for some years, first at Gibraltar, and then in the West Indies, where he became Governor of Trinidad. In 1809 Picton commanded a brigade employed in the siege of Flushing. He served in the Peninsula, in command of the Third Division, and signalised himself at the battles of Busaco, Fuentes d'Onoro, Vittoria, and Orthez, and at the sieges of Badajoz and Ciudad Rodrigo. He fell at the head of his division on the field of Waterloo.

Purchased, 1861. (126.)

JOHN COLBORNE, FIRST BARON SEATON, G.C.B., G.C.M.G. 1778–1863. *Bust modelled in plaster by* **George Gammon Adams.**

Held important commands in the Peninsular War, and was instrumental in defeating the charge of Napoleon's 'Old Guard' at Waterloo. Afterwards Lieutenant-Governor of Guernsey and of Upper Canada. Created a peer in 1839 and Field-Marshal in 1860.

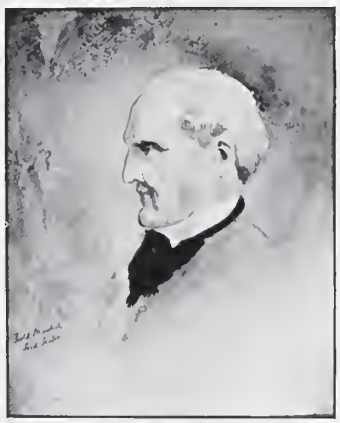
Purchased, 1899. (1205.)

ANOTHER PORTRAIT. *Drawn by* **George Jones, R.A.**

No. 313. 18½ in. by 14½ in.

No. 126. 29¼ in. by 24½ in.

No. 1205.



BARON SEATON. 10¾ in. by 8½ in.

GENERAL THE HON. SIR GALBRAITH LOWRY COLE, G.C.B. 1772–1842. *Painted by* **William Dyce, R.A.**

An eminent military commander, who greatly distinguished himself during the Peninsular War. Appointed in 1823 Governor of the Mauritius, and in 1828 Governor of the Cape of Good Hope.

Purchased, 1893. (946.)

STAPLETON COTTON, VISCOUNT COMBERMERE, G.C.B., G.C.H., K.S.I. 1773–1865. *Painted in* 1823 *by* **Mrs. Mary Pearson.**

Field-Marshal. Served with great distinction under Wellesley and Cornwallis in India, and as commander of the allied cavalry in the Peninsular War. In 1826 he headed the troops at the siege and capture of Bhurtpore.

Presented by his widow, Viscountess Combermere, 1872. (351.)

SIR JOHN MOORE, K.B. 1761–1809. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Son of John Moore, M.D. Served with distinction in America, in the Corsican campaign, in the West Indies, during the Irish rebellion in 1798, and under Sir Ralph Abercromby in Holland and Egypt. Commander-in-Chief of the troops in Spain, 1808. Conducted his famous retreat upon Coruña, where he was killed.

Presented by his grand-niece, Miss Carrick Moore, 1898. (1128.)

THOMAS GRAHAM, BARON LYNEDOCH, G.C.B., G.C.M.G. 1748–1843. *Painted by* **Sir George Hayter.**

Distinguished general. Served with distinction at Mantua, 1796, and Messina, 1799. Commanded a brigade in the Walcheren expedition. Served with great distinction in the Peninsular War.

Presented by Orlando, third Earl of Bradford, 1896. (1037.)

SIR WILLIAM MAYNARD GOMM, G.C.B. 1784–1875. *Painted by* **James Bowles.**

Served throughout the Peninsular War, in the Walcheren expedition, 1809, and at the battles of Quatre Bras and Waterloo. Governor of Mauritius, 1842–49, Commander-in-Chief in India, 1850, Field-Marshal, 1868, and Constable of the Tower, 1872.

Presented by Frederick C. Carr-Gomm, Esq., 1896. (1071.)

No. 946. $55\frac{1}{2}$ in. by $43\frac{1}{2}$ in.

No. 351. $49\frac{1}{4}$ in. by 39 in.

No. 1128. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 1037. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

No. 1071. $10\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

WILLIAM CARR, VISCOUNT BERESFORD, G.C.B. 1768–1854. *Painted by* **Richard Rothwell, R.H.A.**

General. Entered the Army at an early age, and soon distinguished himself. He went, in 1808, to Portugal, and organised the Portuguese Army, which he commanded throughout the Peninsular War, in which he took a distinguished part. Defeated Marshal Soult at Albuera in 1811. Master of the Ordnance from 1828 to 1830.

Presented by the Right Hon. A. J. R. Beresford Hope, M.P., 1870. (300.)

ANOTHER PORTRAIT. *Painted by* **E. Beresford.**

Presented by the Rev. Francis Warre, 1895. (1180.)

ROWLAND, FIRST VISCOUNT HILL, G.C.B., G.C.H. 1772–1842. *Sketched in water-colours by* **George Richmond, R.A.**

Eminent military commander. Served with distinction at Toulon in 1793, in Egypt in 1801, and in the Peninsular War, especially in Portugal. He commanded the army corps at the battle of Waterloo, in 1815, which sustained and repulsed the charge of the Imperial Guard. In 1828 he was appointed General Commanding in Chief of the Army. Purchased, 1896. (1055.)

HUGH OWEN. 1784–1861. *Miniature painting in* 1808 *by* **Robertson.**

Colonel. Highly distinguished in active service during the Peninsular War. Held a command in the Portuguese Army, and organised a special regiment of cavalry. Published in Portuguese and English an account of the Civil War in Portugal.

Presented by his son, Hugh Owen, Esq., F.S.A., 1895. (975.)

SIR ANDREW FRANCIS BARNARD, K.C.B. 1773–1855. *Drawn by* **George Jones, R.A.**

Distinguished during the Peninsular War at the sieges of Ciudad Rodrigo and Badajos, and the battles of Salamanca, Vittoria, the Nivelle, Orthes, and Toulouse, and in 1815 at Quatre Bras and Waterloo.

WILLIAM LIGHT. 1784–1838. *Drawn by* **George Jones, R.A.**

Colonel in the Army. Son of a commander in the Indian Navy and a Malayan princess. Served in the Peninsular War. Surveyor-General of the colony of South Australia and founder of the city of Adelaide, where he was buried.

No. 300. $35\frac{1}{4}$ in. by $27\frac{1}{4}$ in.

No. 1055. 8 in. by $6\frac{1}{8}$ in.

No. 1180. $4\frac{5}{8}$ in. by $3\frac{3}{4}$ in.

No. 975. $2\frac{1}{2}$ in. by $2\frac{1}{4}$ in.

SIR A. F. BARNARD $5\frac{1}{2}$ in. by $4\frac{3}{8}$ in.

COLONEL LIGHT. $5\frac{1}{2}$ in. by $4\frac{1}{2}$ in.

LIEUT.-GENERAL WILLIAM POPHAM. Died 1821. *Painted by* **Sir Martin Archer Shee, P.R.A.**

A distinguished Indian officer, elder brother of Admiral Sir Home Riggs Popham. In 1780 he expelled the Maráthas from the territory of the Rana of Gohud, and captured their fortress of Lahar. He also took Gwalior, one of the strongest fortresses in India, and captured the large and fortified town of Pateeta.

Presented by the Right Rev. George Francis Popham Blyth, D.D., Bishop of Jerusalem and the East, 1888. (812.)

SIR DAVID OCHTERLONY, BART., G.C.B. 1758 1825. *Miniature painting probably by a native artist.*

Served with distinction throughout the Marátha wars, and was British Resident at Delhi from 1803 to 1806. In 1815 he conquered the Gurkhas in Nepaul. Subsequently he had the chief share as British Resident in various places in the administration of Central India.

Presented by E. Lennox Boyd, Esq., 1900. (1266.)

No. 812. 55 in. by 42¼ in.

No. 1266. 2 in. by 1⅝ in.

GILBERT ELLIOT, FIRST EARL OF MINTO, F.R.S. 1751–1814. *Painted by* **James Atkinson.**

Statesman. President of the Board of Control for India, 1806, and Governor-General of India, 1807. His administration was chiefly marked by the conquests of the Isle of Bourbon and the Mauritius from the French in 1810, and Java from the Dutch in 1811; and by the opening of diplomatic intercourse with Persia, Afghanistan, and the Punjab.

Presented by the artist's son, the Rev. Canon J. A. Atkinson, 1890. (836.)

SIR PHILIP FRANCIS, K.B. 1740–1818. *Painted by* **James Lonsdale.**

Politician. He was the author of numerous political pamphlets, and the celebrated letters of 'Junius' have been attributed to him by many authorities. In 1772 Francis was appointed one of the Council for the government of India, Warren Hastings being Governor-General, with whom he quarrelled and fought a duel.

Purchased from his grandson, 1871. (334.)

RICHARD COLLEY, MARQUESS WELLESLEY, K.G. 1760–1842. *Marble bust by* **John Bacon, R.A.**

Statesman. Eldest brother of the great Duke of Wellington. In 1797 he succeeded Lord Cornwallis as Governor-General of India, and in 1800 he became Captain-General and Commander-in-Chief in India. In April, 1809, he proceeded as Ambassador to the Spanish Junta, his brother Arthur being in command of the army in Portugal. He returned to England as Secretary of State for Foreign Affairs, and resigned in January, 1812. He was twice Lord-Lieutenant of Ireland, 1821–8 and 1833–4, and afterwards held the Court appointments of Lord Steward and Lord Chamberlain.

Deposited by the Trustees and Director of the National Gallery, 1895. (992.)

ANOTHER PORTRAIT. *Drawn in water-colours by* **J. P. Davis.**

Presented by the executors of the artist's widow, 1890. (847.)

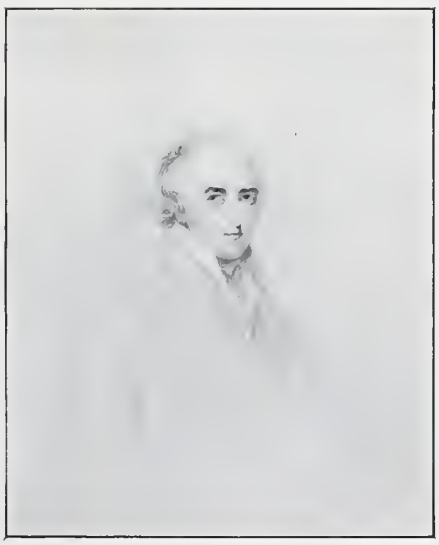
ANOTHER PORTRAIT. *Painted by* **J. P. Davis.**

Bequeathed by the artist's widow, 1890. (846.)

No. 836. $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

No. 334. $29\frac{1}{2}$ in. by 24 in.

No. 992.



No. 847. $8\frac{1}{8}$ in. by $6\frac{1}{2}$ in.

No. 846. $20\frac{1}{4}$ in. by 16 in.

ADAM WALKER. 1731–1821. (AND FAMILY.) *Painted by* **George Romney.**

Natural and experimental philosopher. Schoolmaster and lecturer on natural science. Inventor of the revolving lights on the Scilly Islands, and many other useful mechanical appliances. Author of a 'System of Familiar Philosophy,' and other works. The members of his family depicted are his wife, ELEANOR, their daughter, ELIZA (afterwards Mrs. Gibson), and their three sons, WILLIAM, ADAM (afterwards Prebendary of Hereford), and DEANE F. WALKER, the eldest and youngest being also lecturers on experimental philosophy.

Bequeathed by his grand-daughter, Miss E. E. Gibson, 1897. (1106.)

SIR HUMPHRY DAVY, BART., P.R.S. 1778–1829. *Medallion by* **W. Bruce Joy, R.H.A.**

Chemical and natural philosopher. Lecturer and Professor of Chemistry at the Royal Institution. Invented in 1815 his famous safety lamp for use in mines. President of the Royal Society.

Presented by J. Wilcox Edge, Esq., 1900. (1273.)

JOHN DALTON, F.R.S. 1766–1844. *Small medallion on card struck during the meeting of the British Association at Manchester in* 1842.

Schoolmaster, chemist, and experimental philosopher. Discoverer of the Atomic Theory and of other important facts in chemical science. Considered as the Father of Modern Chemistry.

Presented by Richard J. Greene, Esq., 1897. (1102.)

JAMES WATT. 1736–1819. *Painted by* **Henry Howard, R.A.**

Civil engineer, philosopher, and inventor of the steam engine.

Presented by Sir Theodore Martin, K.C.B., 1882. (663.)

ANOTHER PORTRAIT. *Painted in* 1793 *by* **Charles Frederick de Breda.**

Presented by Matthew P. Watt Boulton, Esq., 1865. (186A.)

JOHN PLAYFAIR, M.A., F.R.S. SCOT. 1748–1819. *Painted by* **Sir Henry Raeburn, R.A.**

Natural philosopher and mathematician. In 1785 he became Professor of Mathematics in the University of Edinburgh, and in 1805 Professor of Natural Philosophy. Author of 'Elements of Geology,' 1796; 'Illustrations of the Huttonian Theory of the Earth,' 1802; and 'Outlines of Natural Philosophy,' 1812–1816.

Purchased, 1890. (840.)

No. 1106. $65\frac{1}{4}$ in. by $53\frac{1}{4}$ in.

No. 1273.

No. 663. $7\frac{1}{2}$ in. by $5\frac{3}{4}$ in.

No. 1102. Actual size.

No. 186A. $49\frac{1}{2}$ in. by $39\frac{3}{4}$ in.

No. 840. $49\frac{3}{4}$ in. by $39\frac{1}{2}$ in.

SIR WILLIAM HERSCHEL, K.H., F.R.S. 1738–1822. *Painted in* 1785 *by* **Lemuel Francis Abbott.**

Astronomer. Born at Hanover. At first a musician and organist. In 1780 Herschel commenced his contributions to the 'Philosophical Transactions,' and in 1781 discovered the planet Uranus. By his discoveries he doubled the number of bodies known to us as forming parts of the solar system.

Purchased, 1860. (98.)

SIR RICHARD ARKWRIGHT. 1732–1792. *Painted by* **Joseph Wright, of Derby, A.R.A.**

Famous for his inventions in cotton-spinning. In 1768 he set up his first machine in secret at Preston, and, in 1769, obtained the first patent for spinning cotton by means of rollers. In consequence of Arkwright's invention the cotton manufacture became the leading industry of the north of England.

This portrait was presented by Sir Richard Arkwright to Dr. Erasmus Darwin, in addition to a fee of £1,000, in compensation for his time and trouble in appearing in London to give evidence at the trial in which Sir Richard Arkwright was proved to be the sole inventor of the spinning jenny.

Purchased, 1861. (136.)

CHARLES, THIRD EARL STANHOPE, F.R.S. 1753–1816. *Drawn in crayons in* 1796 *by* **Ozias Humphry, R.A.**

Politician and patron of men of science. He was distinguished by his independent views (being known as 'Citizen' Stanhope), great scientific attainments, and powers of invention. To the latter were due the first application of steam to navigation and the introduction of improvements in the art of printing and stereotyping. The mechanical principle of the 'Stanhope Press' is still dominant.

Presented by Philip, fifth Earl Stanhope, P.S.A., 1873. (380.)

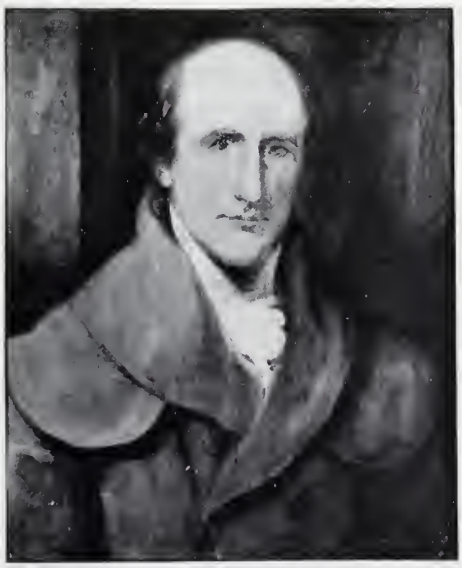
JOHN SMEATON, F.R.S. 1724–1792. *Painted probably by* **Rhodes.**

Civil engineer. Rebuilt the Eddystone Lighthouse, 1759. Among his numerous other undertakings may be mentioned the Forth and Clyde canal in Scotland, and, his last public work, the harbour at Ramsgate.

Purchased, 1859. (80.)

No. 98. $29\frac{1}{8}$ in. by $24\frac{1}{2}$ in.

No. 136. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.



No. 380. $23\frac{3}{4}$ in. by $19\frac{1}{4}$ in.

No. 80. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

ROBERT MYLNE, F.R.S. 1734–1811. *Drawn in* 1795 *by* **George Dance, R.A.**

Architect and civil engineer. Born at Edinburgh, of a celebrated family of master-masons. Designed Blackfriars Bridge, which was commenced in 1760, and replaced in 1868 by the present bridge. Among Mylne's numerous architectural and engineering designs may be noted those for the Gloucester and Berkeley Canal. He was appointed surveyor to St. Paul's Cathedral, 1766, to Canterbury Cathedral, 1767, and clerk of the works to Greenwich Hospital in 1775.

Purchased, 1898. (1150.)

WILLIAM JESSOP. 1745–1814. *Drawn in* 1796 *by* **George Dance, R.A.**

Civil engineer and canal maker. Brought up under Smeaton. Engaged for a considerable part of his life on great schemes of navigation in the central districts of England, especially the Grand Junction Canal and the great Ellesmere Canal. Completed also the West India Docks, and the floating dock at Bristol. Constructed the railways in Surrey, the first opened to the public in the south of England.

Purchased, 1898. (1147.)

JOHN RENNIE, F.R.S. 1761–1821. *A bronze medallion by* **Bain.**

A celebrated engineer and architect. Spent some time at Soho, near Birmingham, with Messrs. Boulton and Watt, and was ever after intimately associated with them. His most famous works were Plymouth Breakwater, and the Waterloo, Southwark, and new London Bridges over the Thames. He constructed vast docks, piers, and dockyards, and drained the Lincolnshire and Cambridge fens.

On the reverse, within a wreath of laurel, surmounted by a crown of stars, are inscribed his principal works.

Presented by his grandson, John Keith Rennie, Esq., 1883. (679.)

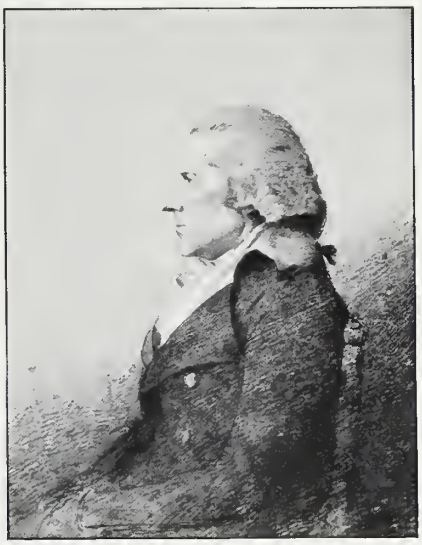
ANOTHER PORTRAIT. *A marble bust sculptured in* 1818 *by* **Sir Francis Chantrey, R.A.**

Presented by his grandson, John Keith Rennie, Esq., 1881. (649.)

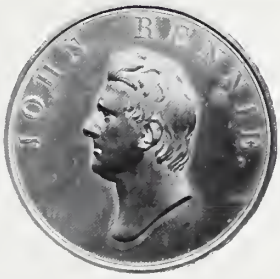
ANOTHER PORTRAIT. *Drawn in* 1803 *by* **George Dance, R.A.**

Purchased, 1898. (1154.)

No 1150. 10¼ in. by 7½ in.



No. 1147. 10 in. by 7½ in.



No. 679.

No. 649.

No. 1154. 10 in. by 7½ in.

SIR MARC ISAMBARD BRUNEL. 1769–1849. *Painted in* 1813 *by* **James Northcote, R.A.**

Civil engineer. Born in Normandy, and educated at Rouen. On the outbreak of the French Revolution, established himself as a civil engineer at New York in 1793. Through the patronage of Earl Spencer, First Lord of the Admiralty, the genius of Brunel found a wider scope in England. His greatest and most universally known work, the Thames Tunnel, was commenced in 1824, and opened to the public in 1843.

Presented by his grandson, H. Marc Brunel, Esq., 1895. (978.)

ISAMBARD KINGDOM BRUNEL, F.R.S. 1806–1859. *Painted in* 1856 *by* **John Callcott Horsley, R.A.**

Eminent civil engineer. Son of Sir Marc Isambard Brunel. Helped his father in the construction of the Thames Tunnel. In 1830 he commenced the Clifton Suspension Bridge, which was not completed till 1864. He designed the 'Great Western,' the first large ocean steamer, and also the 'Great Eastern' steamship, in its day the largest in the world. He was engineer to the Great Western Railway.

Presented by his son, Isambard Brunel, Esq., 1895. (979.)

GEORGE STEPHENSON. 1781–1848. *Marble bust sculptured in* 1846 *by* **Joseph Pitts.**

Distinguished engineer and inventor of railways. He was the first to apply the locomotive steam-engine to railways for passenger traffic. He patented his locomotive in 1815, and constructed the first railway between Stockton and Darlington in 1825. The railway between Liverpool and Manchester was opened in 1830, the train being drawn by the famous 'Rocket' engine. He was chief engineer to most of the lines of railway made during the succeeding ten years.

Purchased, 1868. (261.)

ANOTHER PORTRAIT. *Painted by* **Henry William Pickersgill, R.A.**

Purchased, 1875. (410.)

No. 978. 49¼ in. by 39 in.

No. 979. 35½ in. by 27½ in.

No. 261.

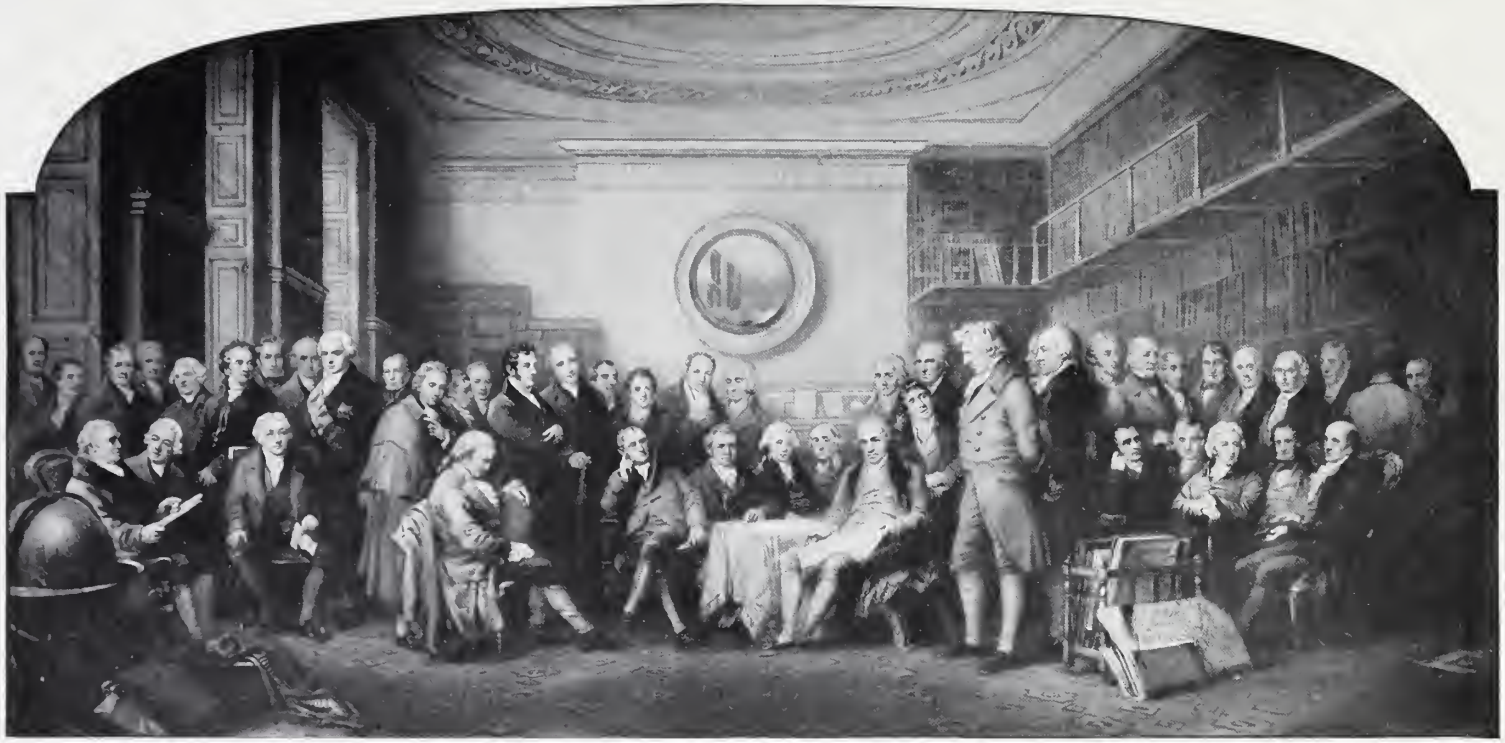
No. 410. 44 in. by 34¼ in.

EMINENT MEN OF SCIENCE, living in the years 1807-8.

A group of 48 portraits, representing the most distinguished men of science who were alive in 1807-8, assembled in the Library of the Royal Institution. This group was originated by William Walker, the engraver, who spent some years in collecting the most authentic likenesses possible of the persons represented. The grouping itself was designed by **Sir John Gilbert, R.A.,** and the figures drawn by **John Frederick Skill,** the whole being finished by **William Walker** and his wife **Elizabeth.**

The persons represented in this drawing are :—

1. **WILLIAM ALLEN, F.R.S.,** 1770-1843. Chemist.
2. **FRANCIS BAILY, F.R.S.,** 1774-1844. Astronomer.
3. **SIR JOSEPH BANKS, K.B., P.R.S.,** 1743-1820. President of the Royal Society.
4. **SIR SAMUEL BENTHAM,** 1737-1831. Civil engineer and architect of the Navy.
5. **MATTHEW BOULTON, F.R.S.,** 1728-1809. Engineer and constructor of the steam engine.
6. **JOSEPH BRAMAH,** 1749-1814. Engineer and machinist.
7. **ROBERT BROWN, F.R.S.,** 1773-1859. Botanist.
8. **SIR MARC ISAMBARD BRUNEL, V.P.R.S.,** 1769-1849. Engineer.
9. **EDMUND CARTWRIGHT, D.D., F.R.S.,** 1743-1823. Inventor of the power-loom.
10. **HON. HENRY CAVENDISH, F.R.S.,** 1731-1810. Chemist.
11. **SIR WILLIAM CONGREVE, Bart., F.R.S.,** 1772-1828. Inventor of the rocket, &c.
12. **SAMUEL CROMPTON,** 1735-1827. Inventor of the spinning mule.
13. **JOHN DALTON,** 1766-1844. Chemical philosopher.
14. **SIR HUMPHRY DAVY, Bart., P.R.S.,** 1778-1829. Chemist and President of the Royal Society.
15. **PETER DOLLOND,** 1731-1820. Optician.
16. **BRYAN DONKIN, F.R.S.,** 1768-1855. Engineer and machinist.
17. **THOMAS COCHRANE, 10th EARL OF DUNDONALD,** 1775-1860. Admiral and naval engineer.
18. **HENRY FOURDRINIER,** 1766-1854. Paper maker.
19. **DAVIS GIDDY GILBERT, P.R.S ,** 1767-1839. Chemist, philosopher, and President of the Royal Society.
20. **CHARLES HATCHETT, F.R.S.,** 1765-1847. Chemist.
21. **WILLIAM HENRY, M.D., F.R.S.,** 1774-1836. Chemical philosopher.
22. **SIR WILLIAM HERSCHEL, F.R.S.,** 1738-1822. Astronomer.
23. **EDWARD CHARLES HOWARD, F.R.S.,** 1774-1816. Sugar-refiner.
24. **JOSEPH HUDDART, F.R.S.,** 1740-1816. Rope maker and shipbuilder.
25. **EDWARD JENNER, M.D., F.R.S.,** 1749-1823. Discoverer of vaccination.
26. **WILLIAM JESSOP,** 1745-1814. Civil engineer and canal maker.
27. **HENRY KATER, F.R.S.,** 1777-1835. Engineer and maker of scientific instruments.
28. **SIR JOHN LESLIE,** 1766-1832. Natural philosopher.
29. **NEVIL MASKELYNE,** 1732-1811. Astronomer.
30. **HENRY MAUDSLAY,** 1771-1831. Mechanical engineer.
31. **PATRICK MILLAR,** 1730-1815. Inventor of paddle steamboats.
32. **WILLIAM MURDOCK,** 1754-1839. Engineer, erector of the first steam engine, and inventor of gas-burning.



2 28 35 39 15 48 7 19 3 27 17 23 1 21 47 20 14 30 4 38 32 26 11 16 18 44 41 31 34 6 45
22 29 25 10 13 8 5 24 46 42 36 33 12 43 9 37 40

No. 1075.

25½ in. by 50½ in.

EMINENT MEN OF SCIENCE (*continued*).

33. **ROBERT MYLNE,** 1733-1811. Engineer and architect.

34. **ALEXANDER NASMYTH,** 1758-1840. Landscape painter and mechanician.

35. **JOHN PLAYFAIR, F.R.S.,** 1748-1819. Mathematician and natural philosopher.

36. **JOHN RENNIE, F.R.S.,** 1761-1821. Engineer and architect.

37. **SIR FRANCIS RONALDS, F.R.S.,** 1788-1873. Inventor of the electric telegraph.

38. **COUNT RUMFORD, V.P.R.S.,** 1753-1814. Mechanical inventor and founder of the Royal Institution.

39. **DANIEL RUTHERFORD, M.D.,** 1749-1819. Chemist.

40. **CHARLES, 3rd EARL STANHOPE, F.R.S.,** 1753-1816. Mechanical inventor.

41. **WILLIAM SYMINGTON,** 1763-1831. Inventor of steam navigation.

42. **THOMAS TELFORD, F.R.S.,** 1757-1834. Architect and engineer.

43. **CHARLES TENNANT,** 1768 - 1838. Chemist.

44. **THOMAS THOMSON, M.D., F.R.S.,** 1773-1852. Chemist.

45. **RICHARD TREVITHICK,** 1771-1833. Inventor of the high-pressure steam engine.

46. **JAMES WATT, F.R.S.,** 1736-1819. Engineer, philosopher, and inventor of the steam engine.

47. **WILLIAM HYDE WOLLASTON, P.R.S.,** 1766-1828. Natural philosopher and President of the Royal Society.

48. **THOMAS YOUNG, F.R.S.,** 1773-1829. Natural philosopher.

This group was subsequently engraved by **William Walker** and **G. Zobel,** mezzotint-engraver. Certain alterations were made in the group at the time of engraving, the figures of the EARL OF DUNDONALD and HENRY FOURDRINIER being omitted, while those of WILLIAM CHAPMAN, 1749-1832, civil engineer, WILLIAM JAMES FRODSHAM, F.R.S., 1778-1850, chronometer maker, WILLIAM SMITH, LL.D., 1769-1839, geologist, EDWARD TROUGHTON, F.R.A.S., 1753-1835, astronomical instrument maker, and RICHARD WATSON, D.D., F.R.S., 1737-1816, Bishop of Llandaff, and professor of chemistry, were introduced. An early proof of this engraving was acquired by the Trustees for comparison, and is exhibited with the original drawing.

Purchased, 1896. (1075.)

No. 1078 (Engraving). $20\frac{1}{2}$ in. by $41\frac{1}{2}$ in.

CHARLES INGLIS, D.D. 1734–1816. *Painted by* **Robert Field.**

First Colonial Bishop. Born in Ireland and settled in America. Ordained in England, and became rector of Holy Trinity Church, New York, 1777. Resigned his living in 1783 after the Declaration of Independence. In 1787 consecrated first Bishop of Nova Scotia, where he died.

Presented by his grandson, Captain Thomas Cochran Inglis, 1896. (1023.)

JOHN DEAN. *Died* 1747. *Painted by* **Willem Verelst.**

The only survivor among sixteen sailors who gallantly remained on board the ship 'Sussex,' belonging to the Honourable East India Company's service, when deserted off the Cape of Good Hope by the rest of the crew, on her homeward voyage from Canton. These brave men alone carried her to Madagascar, whence they made for Mozambique; but on the way the ship struck on a shoal and went to pieces. Five of the men escaped, and regained Madagascar; but sickness fell upon them, and John Dean was the only survivor. He was first conveyed to Bombay, and did not reach London till two years later. The captain and officers of the 'Sussex' were punished, and a pension of £100 a year was settled upon Dean.

Deposited by the Secretary of State for India in Council, 1893. (949.)

No. 1023. $42\frac{1}{4}$ in. by $34\frac{1}{2}$ in.

No. 949. 49 in. by 39 in.

KING GEORGE IV. 1762–1830. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Eldest son of George III. Married Princess Amelia Elizabeth Caroline, second daughter of Charles, Duke of Brunswick-Wolfenbüttel. He was appointed Regent in February, 1811, and succeeded to the throne 29th January, 1820.

This picture was studied from the life expressly for the profiles of the coinage. Only the head is finished.

Purchased, 1861. (123.)

KING WILLIAM IV. 1765–1837. *Water-colour drawing, artist unknown.*

Third son of George III. Entered the Navy, 1779; created Duke of Clarence, 1789. Lord High Admiral of England. Married, 1818, Adelaide of Saxe-Meiningen. Succeeded to the throne as William IV. on June 26, 1830.

Purchased, 1898. (1163.)

H.R.H. AUGUSTUS FREDERICK, DUKE OF SUSSEX, K.G., P.R.S. 1773–1843. *Painted at Rome, about* 1798, *by* **Guy Head.**

Sixth son of King George III. His early adoption of liberal politics debarred him from receiving profitable appointment from the Crown. He zealously advocated the advancement of education, parliamentary reform, abolition of the slave trade, and the removal of the civil disabilities of Dissenters and Jews. President of the Royal Society, 1830.

Bequeathed by William Page Wood, Baron Hatherley, 1881. (648.)

ANOTHER PORTRAIT, AT A MORE ADVANCED AGE. *Medal by* **W. J. Taylor** *after* **H. Weigall.**

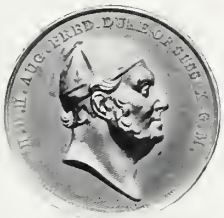
H.R.H. EDWARD AUGUSTUS, DUKE OF KENT AND STRATHERN, K.G. 1767–1820. *Painted in* 1818 *by* **Sir William Beechey, R.A.**

Fourth son of King George III. and father of Queen Victoria. Field-Marshal in the Army and Governor of Gibraltar. Married at Coburg, in 1818, to Maria Louisa, youngest daughter of H.S.H. Francis, Duke of Saxe-Coburg-Saalfeld, and widow of H.S.H. Ernich Charles, reigning Prince of Leiningen.

Bequeathed by William Page Wood, Baron Hatherley, 1881. (647.)

No. 123. 27 in. by 20½ in.

No. 1163. 10¾ in. by 8⅝ in.



H.R.H. THE DUKE OF SUSSEX. MEDAL BY W. J. TAYLOR.

No. 648. 37¼ in. by 31½ in.

No. 647. 29¼ in. by 24¼ in.

PRINCESS CHARLOTTE AUGUSTA OF WALES. 1796–1817. *Painted by* **George Dawe, R.A.**

Only child of the Prince of Wales (afterwards King George IV.) and Caroline of Brunswick, and heiress-presumptive to the throne. Married Prince Leopold, third brother of the reigning Duke of Saxe-Coburg-Saalfeld, May 2, 1816. In the November of the following year her sudden and unexpected death in child-bed plunged the nation into mourning. Never in our annals had any public event been the cause of more genuine and general grief.

Purchased, 1858. (51.)

ANOTHER PORTRAIT. *Painted in water-colours by* **Richard Woodman.**

Bequeathed by the Rev. Frederic Bulley, D.D., 1866. (206.)

AMELIA ELIZABETH CAROLINE OF BRUNSWICK, QUEEN CONSORT OF GEORGE IV., when Princess of Wales. 1768–1821. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Daughter of Charles, Duke of Brunswick-Wolfenbüttel and Augusta, Princess Royal of England, sister of George III. Married George, Prince of Wales, 1795, and became mother of the Princess Charlotte. The union was unhappy and, as charges were brought against the Queen, a Bill* was brought in, in 1820, for the dissolution of marriage, but was abandoned.

Purchased, 1867. (244.)

ANOTHER PORTRAIT, WHEN QUEEN. *Painted by* **James Lonsdale.**

Presented by the artist's son, James John Lonsdale, Esq., 1878. (498.)

* See 'Interior of the House of Lords, 1820,' during the discussion of the Bill (page 121).

No. 51. 55 in. by 42½ in.

No. 206. 7 in. by 5½ in.

No. 244. 55¼ in. by 44 in.

No. 498. 29½ in. by 24½ in.

INTERIOR OF THE HOUSE OF LORDS in August, 1820, during the discussion of the Bill to dissolve the marriage between George IV. and Caroline of Brunswick. *Painted in* 1823 *by* **Sir George Hayter.**

The scene is laid in the House of Lords, which was specially fitted up with bars and galleries for this occasion. A Secret Committee of the House of Lords was appointed to inquire into the conduct of Caroline of Brunswick, Queen Consort of George IV., on the report of which Committee, the Earl of Liverpool proposed in the House of Lords on July 5, 1820, 'An Act to deprive Her 'Majesty Queen Caroline Amelia Elizabeth of the title, prerogatives, 'rights, privileges, and exemptions of Queen Consort of this realm, 'and to dissolve the marriage between His Majesty and the said 'Caroline Amelia Elizabeth.' The third reading was carried on November 10, by a majority of nine only, upon which the Earl of Liverpool announced the intention of the Government to abandon the Bill.

The incident represented in the picture is the cross-examination of Teodoro Majocchi, an Italian witness, by Earl Grey; Spineto (or Spinetti) acting as interpreter. The Queen is seated at a table within the bar, outside which, near her, are conspicuous her three counsel, Brougham, Lushington, and Denman, and Mr. Vizard, her agent. The counsel for the Crown, Copley and Gifford, are seen on the left. The Duke of Clarence, afterwards William IV., stands in the gallery on the left.

The picture was painted for George Welbore Agar-Ellis, afterwards Lord Dover, who is seen standing outside the bar on the right. The painter, Hayter, stands in the extreme right-hand corner of the picture.

Deposited on loan by Luke, Lord Annaly, 1895. (999.)

No, 999.

91¾ in. by 140¼ in.

BENJAMIN WEST, P.R.A. 1738–1820. *Painted by* **Gilbert Stuart.**

Religious, historical, and portrait painter. Born in Pennsylvania. Settled in London in 1763, and in 1772 was appointed Painter to the King. One of the foundation members of the Royal Academy, and in 1792 succeeded Sir Joshua Reynolds as President. His best known works are 'Penn's Treaty with the Indians,' 'The Death of General Wolfe,' 'The Departure of Regulus,' and 'Christ Healing the Sick.'

Purchased, 1872. (349.)

ANOTHER PORTRAIT. *A marble bust, sculptured in* 1819 *by* **Sir Francis Chantrey, R.A.**

Purchased, 1880. (607.)

SIR THOMAS LAWRENCE, P.R.A. 1769–1830. *A copy, by* **Richard Evans,** *from the unfinished picture by* **Sir Thomas Lawrence,** *now in the possession of the Royal Academy of Arts.*

Distinguished portrait painter. Associate of the Royal Academy, 1791, and a full Academician, 1794. On the death of West in 1820, he was appointed President.

Purchased, 1868. (260.)

ANOTHER PORTRAIT. *A marble bust, sculptured in* 1830 *by* **Edward Hodges Baily, R.A.**

Purchased, 1867. (239.)

JAMES WYATT, P.R.A. 1746–1813. *Bronze bust, by* **John C. F. Rossi, R.A.**

Architect. Surveyor-General to the Board of Works. During the temporary retirement of Benjamin West, Wyatt was elected, in 1805, President of the Royal Academy, and occupied the chair for one year.

Presented by Sir M. Digby Wyatt, F.S.A., 1872. (344.)

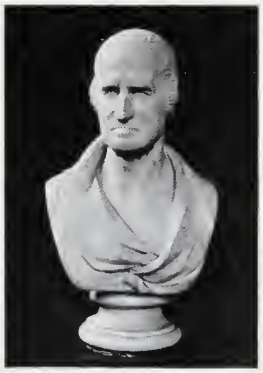
SIR MARTIN ARCHER SHEE, P.R.A. 1770–1850. *Painted in* 1794 *by* **Himself.**

Born in Dublin. Came to London in 1788, and became a fashionable portrait painter. Succeeded Sir Thomas Lawrence as President of the Royal Academy in 1830. Author of a play entitled 'Alasco' and various poems on Art.

Purchased, 1897. (1093.)

No. 349. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

No. 260. 35 in. by 27 in.



No. 607.

No. 344.

No. 239.

No. 1093. $29\frac{1}{4}$ in. by 24 in

JAMES NORTHCOTE, R.A. 1746–1831. *Painted in* 1821 *by* **Himself.**

Portrait and historical painter, and writer on art. Pupil of Sir Joshua Reynolds. In 1813 he published his 'Memoirs of Sir Joshua Reynolds,' in 1828 appeared his illustrated volume of 'One Hundred Fables,' and in his eighty-fourth year he issued his 'Life of Titian.'

Purchased, 1862. (147.)

ANOTHER PORTRAIT. *Painted by* **George Henry Harlow.**

Presented by John Carrick Moore, Esq., 1894. (969.)

HENRY BONE, R.A. 1755–1834. *Painted in* 1795 *by* **John Opie, R.A.**

Celebrated enameller. His enamels of pictures by Sir Joshua Reynolds and the old masters were on an unprecedentedly large scale and of unusual merit and fidelity. Enameller to George III. and the Prince Regent.

Purchased, 1891. (869.)

JOHN JACKSON, R.A. 1778–1831. *Painted by* **Himself.**

Portrait painter. Elected Associate of the Royal Academy in 1815, and Academician in 1817. Between 1804 and 1830 he exhibited no less than 145 pictures.

Purchased, 1877. (443.)

JOHN OPIE, R.A. 1761–1807. *Painted in* 1785 *by* **Himself.**

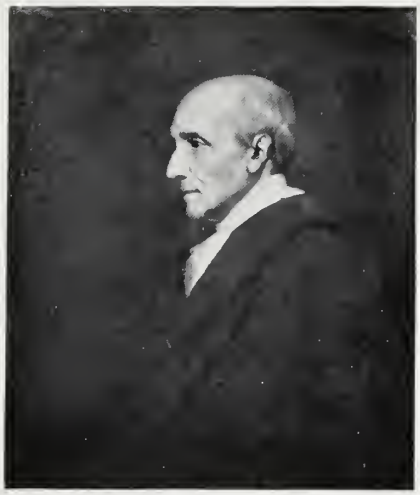
Eminent portrait painter. Son of a Cornish carpenter, and very precocious in his art. Came to London in 1781. Succeeded Fuseli as Professor of Painting to the Royal Academy.

Purchased, 1858. (47.)

SIR WILLIAM BEECHEY, R.A. 1753–1839. *Begun by* **Himself,** *and finished from the life by* **John Wood.**

Portrait painter. In 1798 he was commissioned by King George III. to paint a large equestrian picture of a review, comprising numerous figures, which is now at Hampton Court. For this he received the honour of knighthood, and was elected R.A. His portraits include the most fashionable, literary, and theatrical characters of the period.

Purchased, 1880. (614.)



No 147. $29\frac{1}{2}$ in. by 24 in.

No. 969. $20\frac{3}{8}$ in. by $15\frac{5}{8}$ in.

No. 869. $29\frac{3}{8}$ in. by $24\frac{1}{2}$ in.

No. 443. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.

No. 47. $29\frac{1}{4}$ in. by $24\frac{1}{2}$ in.

No. 614. $29\frac{1}{4}$ in by $24\frac{1}{4}$ in.

GEORGE HENRY HARLOW. 1787–1819. *Drawn by* **John Jackson, R.A.,** *from the painting by* **Harlow** *himself in the Uffizii at Florence.*

Portrait painter. Studied under S. Drummond, A.R.A., and Sir T. Lawrence. Painted a number of portraits of actors and actresses.

Bequeathed by his nephew, George Harlow White, Esq., 1888. (782.)

PATRICK NASMYTH. 1787–1831. *Drawn by* **William Bewick.**

Landscape painter, especially of woodland scenery, in the Dutch style. First exhibited at the Royal Academy in 1809. He became a member of the Society of British Artists at its foundation in 1824, and continued to exhibit there till his death. Purchased, 1872. (350.)

SIR AUGUSTUS WALL CALLCOTT, R.A. 1779–1844.

Landscape painter, and brother of John Wall Callcott, the musician. In 1844 he became conservator of the royal pictures.

SIR JEFFREY WYATVILLE, R.A. 1766–1840.

Architect. Son of Joseph Wyatt, and assumed the name of Wyatville. Architect to Windsor Castle, which he re-modelled.

This and the above drawing of Callcott were presented by the widow of George Jones, R.A., being part of a collection of drawings made by **Sir Francis Chantrey, R.A.,** *with the* camera lucida *as preparatory sketches for his works in sculpture.*

SIR ROBERT TAYLOR. 1714–1788. *Water-colour drawing by* **Ozias Humphry, R.A.**

Architect and sculptor, and founder of the Taylor Institution, Oxford. Purchased, 1902. (1323.)

EDWARD BIRD, R.A. 1772–1819. *Plaster cast from a marble bust by* **Sir Francis Chantrey, R.A.,** *in the University Galleries, Oxford.*

Painter of *genre* and history, and Royal Academician. 'The Field of Chevy Chase' is considered his best work.

Presented by the executors of the late George Wallis, F.S.A., 1895. (986.)

WILLIAM ETTY, R.A. 1787–1849. *A marble bust, sculptured in* 1840 *by* **Matthew Noble.**

Distinguished painter of classical subjects. Studied at the Royal Academy, and under Sir Thomas Lawrence. R.A. in 1828.

Purchased, 1879. (595.)

No. 782. $6\frac{3}{8}$ in. by $5\frac{1}{8}$ in.

No. 350. $17\frac{5}{8}$ in. by $13\frac{5}{8}$ in.

SIR A. W. CALLCOTT, R.A.
$18\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

No. 1323. $8\frac{1}{4}$ in. by 7 in.

SIR J. WYATVILLE, R.A.
$18\frac{1}{2}$ in. by $15\frac{1}{2}$ in.

No. 986.

No 595.

GEORGE CHINNERY, R.H.A. Died 1857. *Painted by* **Himself.**

Portrait and landscape painter. In 1803 he went to the East, and after a residence of many years in Calcutta moved on to China, and settled at Macao, where he died.

Presented by his friend, John Dent, Esq., 1888. (779.)

ANTONY VANDYKE COPLEY FIELDING. 1787–1855. *Painted by* **Sir William Boxall, R.A.**

Water-colour painter. Studied under John Varley. President of the Water-Colour Society, 1831. He excelled in effects of distance, and sea pieces with stormy skies.

Presented by Mrs. Longland, in fulfilment of the wishes of Miss Fielding, the artist's daughter, and of Sir William Boxall, R.A., 1880. (601.)

SIR DAVID WILKIE, R.A. 1785–1841. *Painted in* 1814 *by* **Himself.**

Painter. Born in Fifeshire. In 1805 Wilkie first visited London, and in 1806 he completed a picture of 'The Village Politicians' for the Earl of Mansfield, which laid the foundation of his fame, and became the first of a splendid series, perhaps unequalled in one peculiar branch of art. Painter in Ordinary to His Majesty, 1830.

Purchased from the artist's niece, 1858. (53.)

ABRAHAM RAIMBACH. 1776–1843. *Painted in* 1818 *by* **Sir David Wilkie, R.A.**

Engraver and miniature painter. Apprenticed to John Hall. Principally known by his excellent line engravings after Wilkie.

Bequeathed by his son, Lieut. M. T. S. Raimbach, R.N., 1887. (775.)

JOHN MARTIN. 1789–1854. *Painted by* **Henry Warren.**

Imaginative and original painter of sacred subjects, the most famous being 'Joshua Commanding the Sun to Stand Still,' 'The Fall of Babylon,' 'Belshazzar's Feast,' and 'The Plains of Heaven.'

Purchased, 1894. (958.)

SAMUEL PROUT. 1783–1852. *Drawn by* **Charles Turner.**

Water-colour painter. Famous for his architectural drawings, especially those done in France and the neighbouring countries.

Purchased, 1899. (1245.)

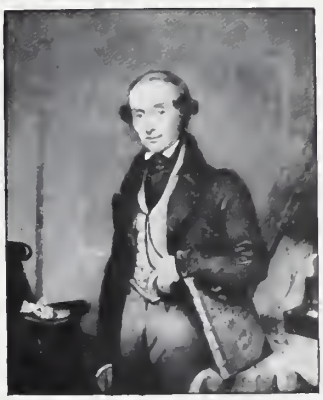
No. 779. $27\frac{1}{4}$ in. by $21\frac{1}{4}$ in.

No. 601. $23\frac{1}{2}$ in. by $17\frac{1}{2}$ in.

No. 53. $5\frac{1}{2}$ in. by 4 in.

No. 775. 10 in. by $8\frac{1}{4}$ in.

No. 958. $10\frac{1}{4}$ in. by $8\frac{1}{4}$ in.



No. 1245. 13 in. by $10\frac{1}{2}$ in.

SIR CHARLES BARRY, R.A. 1795–1860. *Painted by* **John Prescott Knight, R.A.**

Architect. Designed the new Houses of Parliament. Architect of the Travellers' and Reform Clubs in Pall Mall and Bridgewater House.

Presented by his son, the Rt. Rev. Bishop Alfred Barry, D.D., 1900. (1272.)

BENJAMIN ROBERT HAYDON. 1786–1846. *Painted in* 1828 *by his pupil,* **Georgiana M. Zornlin.**

Historical painter and writer upon art.

Presented by the artist, 1878. (510.)

ANOTHER PORTRAIT. *Painted by* **Himself.**

Purchased, 1868. (268.)

JOSEPH STRUTT. 1749–1802. *Drawn in crayons by* **Ozias Humphry, R.A.**

Antiquary, painter, and engraver. Author of 'The Regal and Ecclesiastical Antiquities of England,' 1773, and other important antiquarian works.

Presented by Captain H. J. Strutt, 1871. (323.)

SIR GEORGE GILBERT SCOTT, R.A. 1811–1878. *Drawn in chalks in* 1877 *by* **George Richmond, R.A.**

Eminent architect. He restored many cathedrals, churches, colleges, etc., but his works as a restorer frequently met with criticism. Many public buildings in London and elsewhere were erected by him, including the National Memorial to the Prince Consort at Kensington.

Purchased, 1896. (1061.)

WILLIAM EDEN NESFIELD. 1835–1888. *Drawn at Rome in* 1859 *by* **Jacob Emile Edouard Brandon.**

Architect. After a course of professional travel, and careful studies of mediæval architecture, he became one of the guiding spirits of architecture in his day.

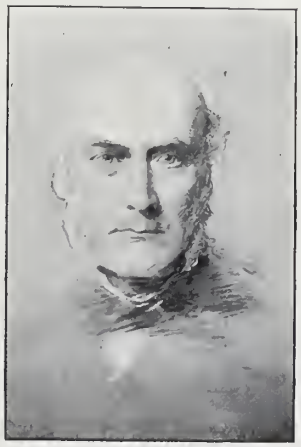
Presented by John Hebb, Esq., F.R.I.B.A., 1899. (1193.)

No. 1272. 56 in. by 44 in.

No. 510. 20½ in. by 22 in.

No. 323. 19½ in. by 17 in.

No. 268. 9 in. by 6½ in.



No. 1061. 18½ in. by 12½ in.

No. 1193. 8 in. by 5 in.

SIR RICHARD WESTMACOTT, R.A. 1775–1856. *Drawn in crayons by* **Charles Benazech.**

Sculptor. Many of the most important public statues in London are from his hands. Professor of Sculpture at the Royal Academy.

Presented by Miss Eliza Westmacott, 1884. (731.)

SIR FRANCIS CHANTREY, R.A. 1781–1841. *Drawn by* **Himself** *in red and white chalk.*

Eminent sculptor. The son of a small farmer and carpenter residing at Jordanthorpe, near Sheffield. His superior genius for the plastic art was quickly manifested, and he permanently established himself in London. He bequeathed an annual sum of £2,500 for the purchase of works of art by the Royal Academy to form a national collection.

Presented by William Overend, Esq., Q.C., 1882. (654.)

ANOTHER PORTRAIT. *Painted by* **Thomas Phillips, R.A.**

Presented by Lady Chantrey, 1859. (86.)

JOHN GIBSON, R.A. 1790–1866. *Painted in* 1857 *by* **Margaret Carpenter.**

Sculptor. He studied at Rome under Canova and Thorwaldsen, and returned to England in 1844, after an absence of twenty-eight years, to execute a statue of Queen Victoria. One of his best known works was the coloured statue known as 'The Tinted Venus.'

Purchased, 1867. (232.)

CARLO MAROCHETTI, R.A. 1805–1867. *Bronze statuette by* **Signor Ambrosio** *of Turin.*

Born at Turin, and studied sculpture in Paris and Rome. The King of Sardinia created him a baron. In 1848 he came to England, and quickly became one of the leading and most fashionable sculptors of the day, especially in Court circles.

Presented by Signora Muratori, 1896. (1038.)

SIR GEORGE HAYTER. 1792–1871. *A Sheet of Sketches by* **Himself,** *representing him at work on the painting of the House of Commons,* 1833. (*See page* 189.)

Presented by Major Harrel, 1897. (1103.)

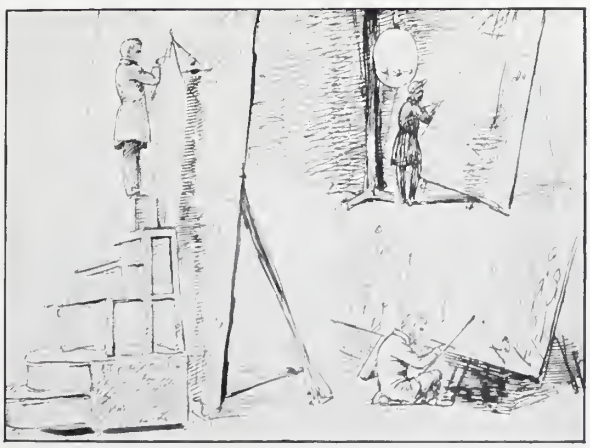
No. 731. $8\frac{5}{8}$ in. by $6\frac{3}{4}$ in.

No. 654 $18\frac{3}{4}$ in. by 14 in.

No. 232. $35\frac{1}{4}$ in by $27\frac{1}{4}$ in.

No. 86. $34\frac{3}{4}$ in. by $27\frac{1}{4}$ in.

No. 1038.



No. 1103. $8\frac{1}{2}$ in. by 11 in.

RICHARD PARKES BONINGTON. 1801–1828. *Painted by* **Margaret Carpenter.**

A highly gifted artist, who died young. Went at an early age to Calais. He studied under Baron Gros, in France, where he achieved a brilliant reputation. He also visited the north of Italy. Bonington excelled in coast scenery and costume subjects.

Purchased, 1877. (444.)

THOMAS GIRTIN. 1775–1802. *Painted by* **John Opie, R.A.**

Water-colour painter. He is sometimes regarded as the father of modern water-colour painting.

Purchased, 1891. (882.)

DAVID COX. 1783–1859. *Pencil drawing in* 1855 *by an unknown artist.*

Landscape painter. Born near Birmingham. Son of a blacksmith. One of the first landscape painters in England, excelling in both oil and water-colours. Purchased, 1896. (1074.)

JOHN CONSTABLE, R.A. 1776–1837. *Tinted pencil drawing by* **Himself.**

An eminent landscape painter. He was one of the chief painters of purely English landscape, and his power of expressing nature has been fully recognised both in England and on the Continent. Three of his most important pictures, 'The Hay Wain,' 'The Valley Farm,' and 'The Cornfield,' are in the National Gallery.

Purchased, 1892. (901.)

JOSEPH MALLORD WILLIAM TURNER, R.A. 1775–1851. *Drawn in coloured chalks by* **Charles Turner.**

Famous landscape painter. Showed an early power of drawing, and studied under Thomas Malton and Edward Dayes, and at the Royal Academy. Many of his early drawings were made for 'The Copperplate Magazine,' and similar publications. Subsequently he became one of the greatest landscape painters in the world, both in oils and water-colours.

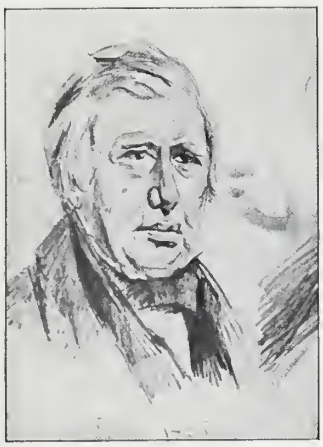
Purchased, 1898. (1182.)

ANOTHER PORTRAIT. *Painted in water-colours in* 1792 *by* **Himself.**

Presented in memory of William Cosmo Monkhouse, Esq., by some of his friends, 1902. (1314.)

No. 444. 29 in. by 24 in.

No. 882. $29\frac{1}{4}$ in. by $24\frac{1}{2}$ in.



No. 1074. $5\frac{1}{4}$ in. by $3\frac{3}{4}$ in.

No. 901. 10 in. by $7\frac{7}{8}$ in.

No. 1182. 13 in. by $8\frac{3}{8}$ in.

No. 1314. $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in.

PATRONS AND LOVERS OF ART DURING THE REIGN OF GEORGE IV. *A set of four pictures. Painted by* **Pieter Christoph Wonder.**

These canvases exhibit groups of patrons and lovers of art who flourished in the first quarter of the nineteenth century. They are preparatory studies for a large picture commissioned by General Sir John Murray, G.C.B., about the year 1826, to match one of a similar subject which he already possessed by Gonzales Coques. The large picture is signed and dated 1829.

A. First Group.—**General Sir John Murray, G.C.B.**, d. 1827, standing in profile to the left, holding gloves and stick. Next to Sir John Murray, and looking towards him, stands the **Rev. William Holwell-Carr**, 1758–1830. Kneeling in front of the Titian picture is **Mr. George Watson Taylor, M.P.**, d. 1841. Behind the figure of Sir John stands the artist, **Pieter Christoph Wonder**, who was born at Utrecht, 1780, and died there in 1850. (792.)

B. Second Group.—Two standing figures and a framed picture. The one to the left with gloves is the **Right Hon. George James Welbore Agar-Ellis, M.P.**, afterwards **Baron Dover**, 1798–1833. The second figure is **Robert, Earl Grosvenor**, 1767–1845, afterwards created **Marquess of Westminster.** Resting on the ground is a portrait of **George Granville, second Marquess of Stafford, K.G.**, afterwards **First Duke of Sutherland**, painted by T. Phillips, R.A. (*see page* 63), the original of which is now in the National Portrait Gallery. (794.)

C. Third Group.—**Sir Abraham Hume, Bart., M.P., F.R.S.**, 1749–1838, is seated facing the spectator. On the right, in white trousers, is the **Earl of Aberdeen, K.T.**, and on the other side **Charles Long, Baron Farnborough, G.C.B., F.R.S., F.S.A.**, 1760–1838. (793.)

D. Fourth Group. The seated figure is **George O'Brien Wyndham, Earl of Egremont**, 1751–1837. Before him in profile to the right stands **Sir Robert Peel** (*see page* 195); and behind the chair, with folded arms, is **Sir David Wilkie, R.A.** (*see page* 128). (795.)

These pictures were found at Utrecht by the donor.

Presented by Edward Joseph, Esq., 1888.

No. 792. 24 in. by $17\frac{3}{8}$ in.

No. 794. $23\frac{1}{2}$ in. by $17\frac{1}{2}$ in.

No. 793. $21\frac{1}{4}$ in. by 22 in.

No. 795. $21\frac{1}{4}$ in. by $18\frac{1}{4}$ in.

GEORGE GORDON, SIXTH BARON BYRON. 1788–1824. *Painted by* **Thomas Phillips, R.A.**

The poet. Published in 1807 'Hours of Idleness,' in 1809 'English Bards and Scotch Reviewers,' and in 1811 the first two cantos of 'Childe Harold's Pilgrimage,' upon which it was said that "he woke one morning and found himself famous." Byron became for a time the idol of society, and his popularity was enhanced by his subsequent poems and romantic career. He left England in 1816 for ever, and resided abroad. Upon a revolt breaking out in Greece, Byron threw in his lot with the insurgents. He died, however, of fever at Missolonghi and was buried in England. In 1819 he published the first canto of 'Don Juan,' which remained unfinished at his death. Purchased, 1862. (142.)

ANOTHER PORTRAIT. *Painted in* 1825 *by* **Richard Westall, R.A.**

Purchased, 1896. (1047.)

JOHN KEATS. 1795–1821. *Electrotype from a plaster mould, taken from life, in the studio of* **Benjamin Robert Haydon**, *under his superintendence.*

The poet. In 1817 he produced his 'Endymion.' This, with 'Lamia' and 'Hyperion' are his longest poems, but his odes and sonnets are of the greatest beauty. He died at Rome.

This cast belonged to John Hamilton Reynolds, an intimate friend of John Keats, and devolved to his sister, Miss Charlotte Reynolds, of Hampstead, by whom it was presented to this Gallery, 1883. (686.)

ANOTHER PORTRAIT. *Painted in* 1821 *at Rome by* **Joseph Severn.**

A letter written by Mr. Severn, December 22nd, 1858, contains the following particulars: "The room, the open window, the "carpet, chairs, are all portraits, even to the mezzotinto portrait of "Shakespeare, given him by his old landlady in the Isle of Wight. "On the morning of my visit to Hampstead (1819) I found him "sitting with the two chairs, as I have painted him. After this time "he lost his cheerfulness, and I never saw him like himself again."

Presented by S. Smith Travers, Esq., 1859. (58.)

ANOTHER PORTRAIT. *Painted by* **William Hilton, R.A.**

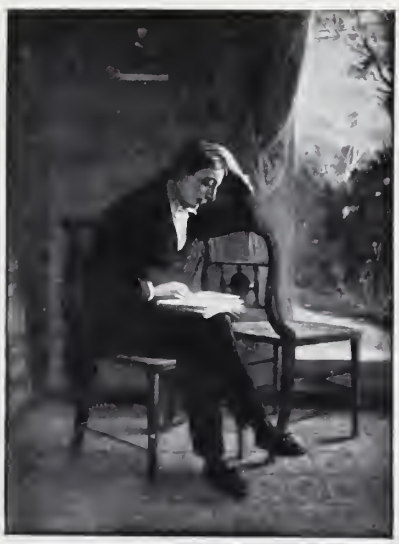
Based on a miniature by Joseph Severn.

Purchased, 1865. (194.)

No. 142. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 1047. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 686.



No. 58. $22\frac{1}{4}$ in. by $16\frac{3}{8}$ in.

No. 194. $29\frac{1}{8}$ in. by $24\frac{1}{4}$ in.

WILLIAM GODWIN. 1756–1836. *Painted by* **James Northcote, R.A.**

Political writer. He obtained much notoriety by his 'Political Justice,' in which the principles of the French Revolution were advocated, and by a philosophical novel entitled 'Caleb Williams.' He married the celebrated Mary Wollstonecraft, by whom he had a daughter, who became the wife of the poet Shelley.

Bequeathed by Jane, Lady Shelley, 1899. (1236.)

MARY WOLLSTONECRAFT GODWIN. 1759–1797. *Painted by* **John Opie, R.A.**

Authoress and advocate of the rights of women. Having denounced marriage, as a form of slavery, she formed a connection with Gilbert Imlay, which proved unhappy, and afterwards with William Godwin, the author, whom she married before the birth of their daughter, Mary, afterwards Mrs. Shelley.

Bequeathed, by Jane, Lady Shelley, 1899. (1237.)

MARY WOLLSTONECRAFT SHELLEY. 1797–1851. *Painted in* 1841 *by* **Richard Rothwell, R.H.A.**

Daughter of William Godwin and Mary Wollstonecraft. In December, 1816, she became the wife of Percy Bysshe Shelley, the poet. Possessed herself of a vivid imagination and considerable literary gifts, she is best known by her remarkable tale of 'Frankenstein.'

Bequeathed by her daughter-in-law, Jane, Lady Shelley, 1899. (1235.)

PERCY BYSSHE SHELLEY. 1792–1822. *Painted at Rome in* 1819 *by* **Miss Amelia Curran.**

The celebrated poet. His first poem of importance, 'Queen Mab,' was published in 1813. His eccentric and romantic life was after his second marriage, to Mary Wollstonecraft Godwin, spent mainly in Italy. His poems have raised him to the highest rank among poets, and as a lyrical poet he remains unsurpassed. His prose writings are, too, of great excellence. He was accidentally drowned through shipwreck between Leghorn and Spezia.

Bequeathed by his daughter-in-law, Jane, Lady Shelley, 1899. (1234.)

ANOTHER PORTRAIT. *Painted by* **George Clint, A.R.A.,** *after the painting by* **Miss Curran** *and a drawing by* **Captain E. E. Williams.**

Purchased, 1900. (1271.)

No. 1236. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 1237. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 1235. 29 in. by 24 in.

No. 1234. $23\frac{1}{2}$ in. by $18\frac{3}{4}$ in.

No. 1271. $23\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

ROBERT SOUTHEY, LL.D. 1774–1843. *Painted in* 1796 *by* **Peter Vandyke.**

Poet Laureate. His principal works were, in poetry, the epics 'Joan of Arc,' 'Thalaba,' the 'Curse of Kehama,' and 'Roderick, the Last of the Goths'; and, in prose, the 'History of Brazil,' 'The History of the Peninsular War,' the 'Life of Nelson' and the 'Life of Wesley.'

This portrait was painted for Joseph Cottle, of Bristol.

Purchased, 1865. (193.)

ANOTHER PORTRAIT. *Drawn in* 1796 *by* **Robert Hancock.**

This portrait was executed for Joseph Cottle, of Bristol, and engraved by R. Woodman for Cottle's 'Reminiscences.'

Purchased, 1877. (451.)

ANOTHER PORTRAIT. *A marble bust (posthumous) sculptured in* 1845 *by* **John Graham Lough.**

Modelled from portraits by Opie and Lane under the supervision of the poet's brother, Dr. H. H. Southey, and passed to his daughter, Miss Emma Southey, of Greta Bank, Weybridge, by whom it was bequeathed, 1890. (841.)

ANOTHER PORTRAIT. *Drawn in* 1804 *by* **Henry Edridge, A.R.A.**

Purchased by the Trustees from the collection of Grosvenor Charles Bedford, Esq., Southey's friend, schoolfellow, and correspondent, 1861. (119.)

SAMUEL TAYLOR COLERIDGE. 1772–1834. *Painted in* 1795 *by* **Peter Vandyke.**

Critic, poet, and metaphysician. Through the friendship of Joseph Cottle, a bookseller of Bristol, Coleridge was first enabled, in 1794, to publish a volume of poems—the commencement, as it proved, of an eminent literary career. The 'Ancient Mariner' was written in 1797, and the first part of 'Christabel' and the tragedy of 'Remorse' at nearly the same period.

Painted for Joseph Cottle, of Bristol.

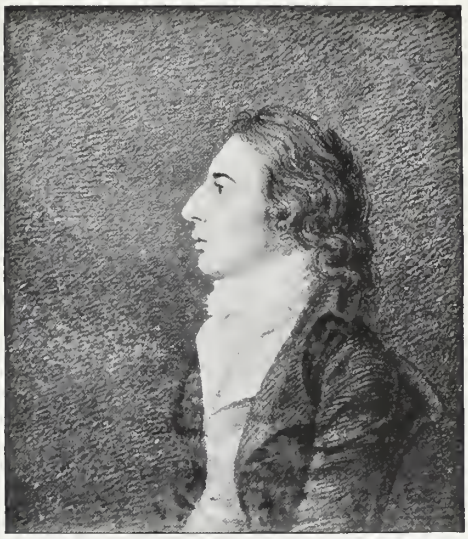
Purchased, 1865. (192.)

ANOTHER PORTRAIT. *Painted by* **Washington Allston, A.R.A.**

Purchased, 1864. (184.)

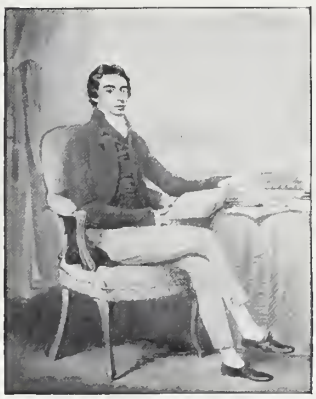
ANOTHER PORTRAIT. *Drawn, at the age of twenty-four, by* **Robert Hancock.** Purchased, 1877. (452.)

No. 193. 21½ in. by 17½ in.



No. 451. 6⅝ in. by 5⅝ in.

No. 841



No. 119. 11 in. by 8¾ in.

No. 192. 21¼ in. by 17½ in

No. 184. 44 in. by 33½ in.

No. 452. 6½ in. by 5½ in.

WILLIAM WORDSWORTH. 1770–1850. *Painted by* **Henry William Pickersgill, R.A.**

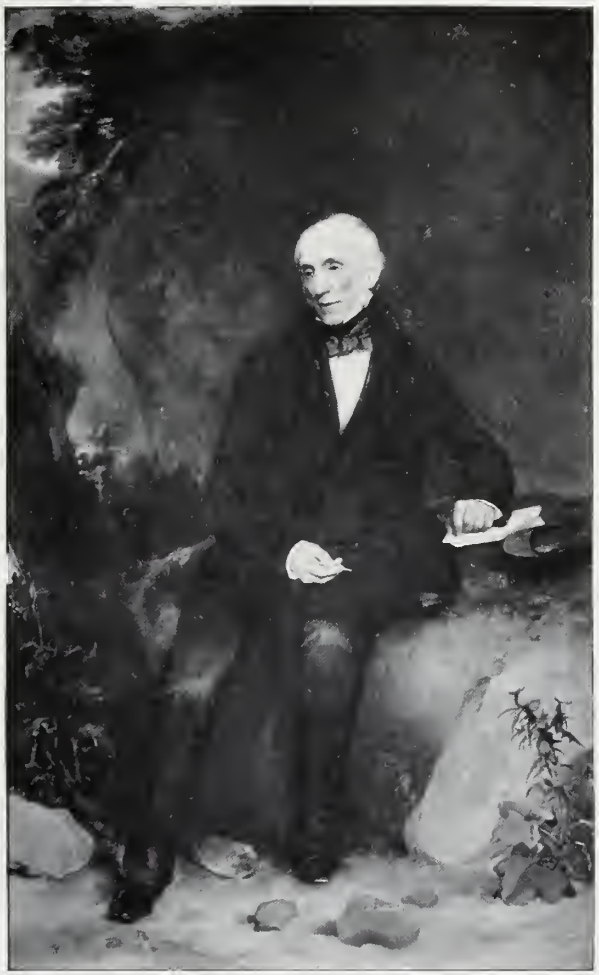
Poet Laureate. His great philosophical poem of the 'Excursion' was published in 1814. 'The White Doe of Rylstone' appeared in the year following, and 'Peter Bell' in 1819. In 1843 he succeeded his friend Robert Southey as Poet Laureate.

Purchased, 1860. (104.)

ANOTHER PORTRAIT. *Drawn in* 1798 *by* **Robert Hancock.**

Drawn for Joseph Cottle, of Bristol.

Purchased, 1877. (450.)



No. 104. 85½ in. by 52½ in.

No. 450. 6½ in. by 5½ in.

SIR WALTER SCOTT, BART. 1771–1832. *In his study at Abbotsford, reading the Proclamation of Mary Queen of Scots previous to her marriage with Darnley. Painted in* 1832 *by* **Sir William Allan, R.A., P.R.S.A.**

Poet and novelist. Born at Edinburgh, where he was educated, and called to the Bar in 1791. In 1805 he produced the 'Lay of the Last Minstrel,' which was followed by 'Marmion' in 1808, and the 'Lady of the Lake' in 1809. 'Waverley,' the first of the famous series of novels bearing that title, which was published anonymously, appeared in 1814. He was created a baronet by George IV. at Holyrood in 1822, and died at Abbotsford.

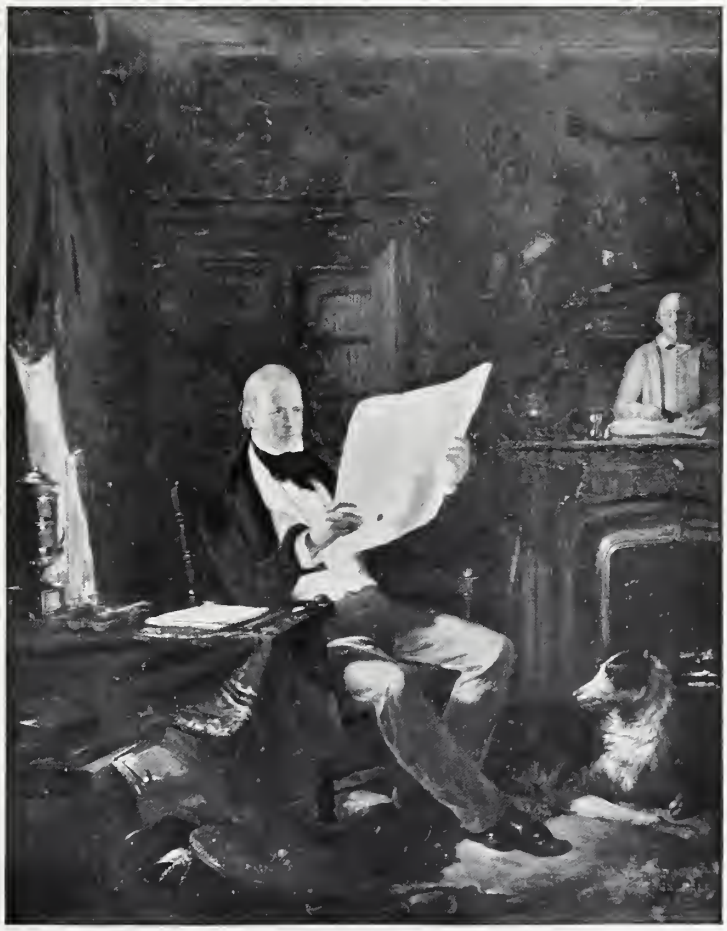
Purchased, 1871. (321.)

ANOTHER PORTRAIT. *Marble bust by* **Sir Francis Chantrey, R.A.**

Deposited by the Trustees and Director of the National Gallery. 1895. (993.)

ANOTHER PORTRAIT. *Sketched at Abbotsford by* **Sir Edwin Landseer, R.A.**

Presented by Albert Grant, Esq., 1874. (391.)



No. 321. 32 in. by 25 in.

No. 993.

No. 391. 11½ in. by 9½ in.

THOMAS CAMPBELL. 1774–1844. *Painted by* **Sir Thomas Lawrence, P.R.A.**

The poet. Born at Glasgow. In 1799 he published his 'Pleasures of Hope.' His verses upon 'Hohenlinden,' his spirit-stirring song, 'Ye Mariners of England,' and the 'Exile of Erin,' written at Hamburg, appeared in 1802. 'Gertrude of Wyoming' and the 'Battle of the Baltic' appeared in 1809. Rector of the University of Glasgow, 1827.

Presented by the Duke of Buccleuch, K.G., 1865. (198.)

THOMAS MOORE. 1779–1852. *A marble bust sculptured in* 1842 *by* **Christopher Moore, R.H.A.**

Poet. Born in Dublin. His translation of Anacreon appeared in 1801, and many other brilliant compositions followed. It is, perhaps, on his Irish melodies and his 'Lalla Rookh' that his fame will mainly rest. In 1827 he published the 'Life of Sheridan'; in 1830 the 'Life of Lord Byron,' of whom he had been the intimate friend; and in 1831, the 'Life of Lord Edward Fitzgerald.'

Purchased, 1861. (117.)

ROBERT BURNS. 1759–1796. *Painted by* **Alexander Nasmyth.**

Eminent poet. The immortal "Ayrshire ploughman."

This portrait was painted for Mr. George Thomson, of Edinburgh.

Presented by John Dillon, Esq., 1858. (46.)

No. 198. 35½ in. by 27½ in.

No. 117.

No. 46. 12½ in. by 9½ in.

SAMUEL ROGERS. 1763–1855. *Drawn in* 1848 *by* **George Richmond, R.A.**

Poet. Author of 'The Pleasures of Memory,' and 'Italy.' Was well known for his literary taste, and as a collector of works of art.

Bequeathed by the artist, 1896. (1044.)

ANOTHER PORTRAIT. *Painted by* **Thomas Phillips, R.A.**

Purchased, 1887. (763.)

ANOTHER PORTRAIT. *Drawn in* 1795 *by* **George Dance, R.A.**

Purchased, 1888. (1155.)

JAMES HENRY LEIGH HUNT. 1784–1859. *Painted by* **Benjamin Robert Haydon.**

Poet and essayist. In 1808 he, with his brother, founded 'The Examiner,' a newspaper of advanced political views, for articles in which he was imprisoned and fined. Author of 'The Story of Rimini,' and other poems and tales.

Purchased, 1869. (293.)

ANOTHER PORTRAIT. *Painted by* **Margaret Gillies.**

Presented by the Rev. Canon Ainger, Master of the Temple, 1900. (1267.)

REV. GEORGE CRABBE. 1754–1832. *A pencil drawing in outline, by* **Sir Francis Chantrey, R.A.**

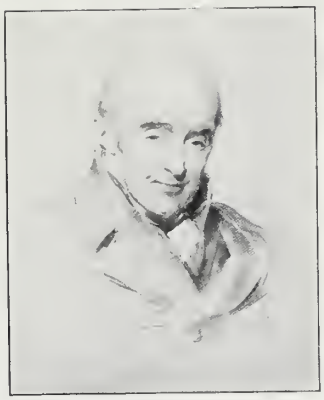
Poet. Employed in a warehouse at Slaughden, and afterwards took orders. A prolific writer of essays and poems. Author of 'The Library,' 1781, 'The Village,' 1785, 'Tales of the Hall,' 1819, etc.

Presented by the widow of George Jones, R.A., 1871.

JAMES HOGG, 'THE ETTRICK SHEPHERD.' 1770–1835. *Drawn in water-colours by* **Stephen Poyntz Denning.**

His natural vein for poetry induced Sir Walter Scott to secure his aid in collecting materials for 'The Minstrelsy of the Scottish Border.' In 1803 he issued a collection of poems, called 'The Mountain Bard.' 'The Queen's Wake,' his best original production, was published in Edinburgh in 1813. He also wrote 'The Domestic Manners and Private Life of Sir Walter Scott.'

Purchased, 1876. (426.)



No. 1044. 24 in. by 19 in.

No. 763. 29 in. by $24\frac{3}{4}$ in.

No. 1155. $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in.

No. 293. $23\frac{3}{8}$ in. by $19\frac{1}{4}$ in.

No. 1267. $8\frac{3}{4}$ in. by $5\frac{3}{4}$ in.

REV. G. CRABBE. 17 in. by $12\frac{1}{2}$ in.

No. 426. 9 in. by 8 in.

CHARLES LAMB. 1775–1834. *Painted in* 1805 *by* **William Hazlitt,** *the critic and essayist.*

Wit, miscellaneous writer, and essayist. His best known works are 'Specimens of English Dramatic Poets,' 1808, and 'The Essays of Elia,' begun in the 'London Magazine,' 1820. Lamb, notwithstanding an impediment in his speech, was gifted with rare conversational powers, ready wit, and quaint humour. With his sister he produced 'Tales from Shakespeare,' and 'Mrs. Leicester's School.'

Originally the property of Samuel Taylor Coleridge.

Purchased, 1878. (507.)

ANOTHER PORTRAIT. *Drawn in* 1798 *by* **Robert Hancock.**

The earliest known portrait of Lamb, drawn for Joseph Cottle, of Bristol.

Purchased, 1877. (449.)

ANOTHER PORTRAIT WITH HIS SISTER, **MARY LAMB** (1764–1847). *Painted in* 1834 *by* **Francis Stephen Cary.**

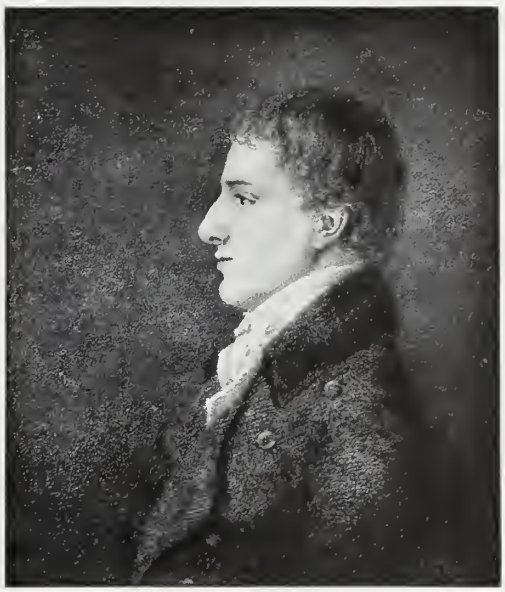
This group was painted at Cary's studio in Hart Street, Bloomsbury, during the visits of Charles and Mary Lamb to the Rev. Henry F. Cary, father of the artist, at the British Museum. In 1796 Mary Lamb, who was also possessed of much literary genius herself, in a sudden fit of insanity, took her invalid mother's life. Her brother devoted his life to her, but she survived him for thirteen years.

Presented by Edward Robert Hughes, Esq., 1895. (1019.)

ANOTHER PORTRAIT. *Attributed to* **Henry Meyer.**

Purchased, 1902. (1312.)

No. 507. 29½ in. by 24 in.



No. 449. 6⅝ in. by 5⅜ in.

No. 1019. 44½ in. by 33½ in.

No. 1312. 13 in. by 10⅜ in.

MATTHEW GREGORY LEWIS. 1775–1818. *Painted by* **Henry William Pickersgill, R.A.**

Generally known as 'Monk Lewis'; romance writer and dramatist. Educated at Westminster and at Weimar. Author of 'The Monk,' 'Tales of Wonder,' and 'The Castle Spectre.' His style of writing is signalised by Byron in 'English Bards and Scotch Reviewers.'

Purchased, 1876. (421.)

THEODORE EDWARD HOOK. 1788–1841. *Painted by* **Eden Upton Eddis.**

Author and wit. Accountant-General and Treasurer of the Mauritius, but a deficiency in the accounts gave rise to most serious charges against him. Returned to England in 1819, and became the editor of the 'John Bull.' Wrote several graphic tales and sketches of society, 'Gilbert Gurney,' 'Sayings and Doings,' etc.

Purchased, 1858. (37.)

DOUGLAS WILLIAM JERROLD. 1803–1857. *Painted in* 1853 *by* **Sir Daniel Macnee, P.R.S.A.**

Wit, journalist, and dramatist. He early began to write for the stage, and was the author of many successful plays, of which 'Black-Eyed Susan' and 'Rent Day' are the best known. He was also a large contributor to 'Punch' from its earliest days in 1841, in which 'Mrs. Caudle's Curtain Lectures' first appeared, and also to 'Blackwood's Magazine.'

Presented by W. Hepworth Dixon, Esq., 1869. (292.)

ANOTHER PORTRAIT. *A marble bust, sculptured by* **Edward Hodges Baily, R.A.**

Presented by his daughter-in-law, the widow of William Blanchard Jerrold, 1893. (942.)

SAMUEL LOVER. 1797–1868. *A marble bust, sculptured in* 1839, *by* **Edward A. Foley.**

Painter, musician, lyric song writer, and novelist. Born in Dublin. He obtained great success as a miniature painter, but was compelled by weakness of sight to devote himself exclusively to music and literature. Author of 'Handy Andy.' His songs, such as 'Rory O'More,' to which he also supplied the music, are distinguished by refinement and originality; many of them are still popular.

Purchased, 1881. (627.)

No. 421. 29¼ in. by 24¼ in.

No. 37. 28½ in. by 24½ in.

No. 292. 35 in. by 27 in.

No. 942.

No. 627.

WALTER SAVAGE LANDOR. 1775–1864. *Painted by* **William Fisher.**

Poet and prose writer. His best-known work is the 'Imaginary Conversations of Literary Men and Statesmen.'

Bequeathed by H. Crabb Robinson, Esq., F.S.A., 1867. (236.)

THOMAS DE QUINCEY. 1785–1859. *Painted by* **Sir John Watson Gordon, R.A., P.R.S.A.**

Author and essayist. His best known work, 'The Confessions of an English Opium Eater,' appeared in parts in the 'London Magazine,' and was published collectively in 1822.

Presented by Henry George Watson, Esq., 1865. (189.)

ANOTHER PORTRAIT. *A plaster bust modelled by* **Sir John Steell, R.S.A.**

Presented by W. Bell Scott, Esq., 1889. (822.)

BRYAN WALLER PROCTER. 1787–1874. *A marble bust, sculptured by* **John Henry Foley, R.A.**

Lawyer, dramatist, and song-writer. Known in literature under the assumed name of 'Barry Cornwall.' His first literary production, 'Dramatic Scenes, etc.,' was issued in 1819. 'Mirandola,' a tragedy produced in 1821, had considerable success on the stage.

The bust had been presented to Mrs. Procter by her husband's colleagues on the Lunacy Commission.

Bequeathed by Mrs. Procter, 1888. (788.)

THOMAS HOOD (1799–1845) AND **JANE REYNOLDS,** HIS WIFE. *Painter uncertain.*

Poet, writer, and humourist. His talent for drawing and the quaintness of his illustrations to his writings gave them a distinctive character. In 1826 he issued his first series of 'Whims and Oddities,' and the first of his 'Comic Annual' series in 1830. He was buried at Kensal Green, and on his tomb was inscribed, by his own desire, 'He sang the Song of the Shirt.'

Companion portraits, purchased 1891. (855, 856.)

JOHN WILLIAM POLIDORI, M.D. 1795–1821. *Painter uncertain.*

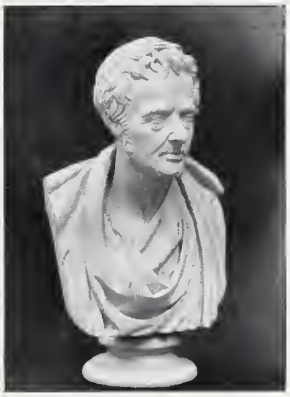
Of Tuscan parentage; travelling physician to Lord Byron during his residence on the Lake of Geneva; author, among other works in prose and poetry, of 'The Vampyre.'

Presented by his nephew, William Michael Rossetti, Esq., 1895. (991.)

No. 236. $35\frac{1}{4}$ in. by $27\frac{1}{2}$ in.

No. 189. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

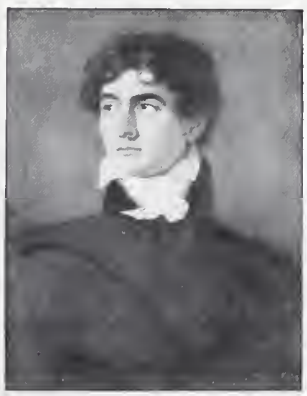
No. 788.



No. 822.

No. 856. $11\frac{1}{8}$ in. by $8\frac{1}{4}$ in.

No. 855. $11\frac{7}{8}$ in. by $8\frac{1}{4}$ in.



No. 991. $22\frac{3}{4}$ in. by $17\frac{1}{4}$ in.

JOHN RAMSAY McCULLOCH. 1789–1864. *Painted by* **Sir Daniel Macnee, P.R.S.A.**

Author of the 'Commercial Dictionary' and many valuable economical and statistical works. He became an early contributor to the 'Edinburgh Review,' and also attained distinction as editor of Smith's 'Wealth of Nations,' published in 1828. In the same year he became the first Professor of Political Economy in London University College, and was appointed to the Controllership of the Stationery Office, 1838.

Bequeathed by his daughter, Mrs. Cox, 1883. (677.)

PATRICK FRASER TYTLER. 1791–1849. *Painted in* 1845 *by* **Margaret Carpenter.**

Historian. Born at Edinburgh, and educated there. He studied for the law, but soon abandoned it, and devoted himself to literature. He was the author of many valuable historical productions, the best known of which, the 'History of Scotland,' is a standard work.

Purchased, 1867. (226.)

WILLIAM ROSCOE, M.P. 1753–1831. *Painted, probably, by* **John Williamson,** *of Liverpool.*

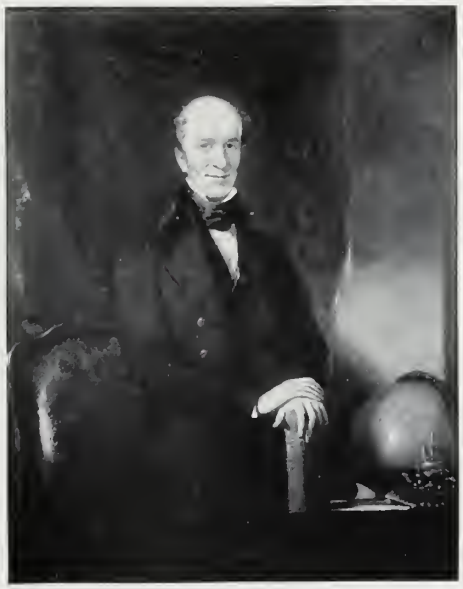
A self-taught historian and writer on art. In 1796 he published his life of Lorenzo de Medici, and in 1805 completed his volumes on Leo X. Roscoe published numerous pamphlets and essays, and in 1824 edited the works of Pope. He founded the Royal Institution at Liverpool.

Presented by Sir Henry Roscoe, M.P., F.R.S., 1894. (963.)

PROFESSOR JOHN WILSON. 1785–1854. *Painted in* 1833 *by* **Sir John Watson Gordon, R.A., P.R.S.A.**

Writer. Born at Paisley. In 1806 he gained the first Newdigate prize for a poem 'On the Study of Greek and Roman Architecture.' In 1812 was published his 'Isle of Palms and other Poems,' followed by 'The City of the Plague.' He wrote for 'Blackwood's Magazine,' under the name of 'Christopher North,' and his papers, entitled 'Noctes Ambrosianæ,' attained almost at once an extended reputation. Professor of Moral Philosophy at Edinburgh, 1820.

Presented by the artist's brother, H. G. Watson, Esq., 1865. (187.)



No. 677. $55\frac{3}{4}$ in. by $43\frac{3}{4}$ in.

No. 226. 35 in. by $27\frac{1}{2}$ in.

No. 963. 30 in. by $24\frac{1}{2}$ in.

No. 187. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

JOSEPH HUME, M.P. 1777–1855. *Drawn in coloured chalks by* **Charles Blair Leighton.**

Politician and economical reformer. Went as a surgeon to India in the service of the East India Company, and served in the Marátha War, from 1802 to 1807. Entered Parliament in 1812. From this point he was well known as the leader of the Radical party. His eminent services in the cause of economy were fully acknowledged by politicians of all parties.

Presented by Edward Hutchins, Esq., 1897. (1098.)

ANOTHER PORTRAIT. *Painted in* 1854 *by* **John Whitehead Walton.**

Bequeathed by his nephew, Joseph Glen, Esq., M.D., 1884. (713.)

SIR JOHN BOWRING, F.R.S. 1792–1872. *Bronze medallion, modelled in* 1832 *by* **Pierre Jean David d'Angers** *and cast by* **L. Richard** *of Paris.*

Linguist, writer, traveller, etc. A strong advocate of the decimal system, he obtained the issue of the florin in the English currency. Successively consul at Canton, Minister Plenipotentiary to China, and first Governor of Hong Kong, and played a prominent part in the Chinese War of 1856. Author of many literary works, and translations from several languages.

Presented by Lionel Cust, M.A., F.S.A., 1897. (1082.)

ANOTHER PORTRAIT. *Painted in* 1826 *by* **John King.**

Presented by his widow, 1898. (1113.)

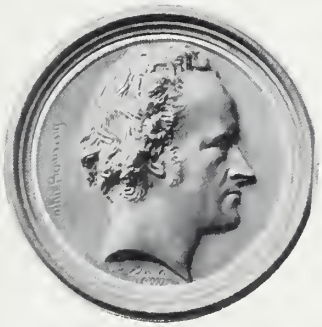
SIR JAMES MACKINTOSH. 1765–1832. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Statesman and author. In 1804 he went to India as Recorder of Bombay. In 1818 the Court of Directors appointed him Professor of Law to Haileybury College, and in 1830 he became a Commissioner for the Affairs of India. Both as a speaker in Parliament, and as a contributor to the 'Edinburgh Review,' he had attained high fame. His important work, the 'Vindiciæ Gallicæ,' appeared in 1791.

Presented by his son, R. J. Mackintosh, Esq., 1858. (45.)

No. 1098. $17\frac{1}{2}$ in. by $13\frac{5}{8}$ in.

No. 713. 59 in. by 43 in.



No. 1082. $5\frac{3}{4}$ in. diameter.

No 1113. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

No. 45. $36\frac{3}{4}$ in. by 29 in.

REV. HENRY HERVEY BABER, F.R.S. 1775–1869. *Painter unknown.*

Philologist. Keeper of the Department of Printed Books in the British Museum. His great work, the 'Vetus Testamentum Græcum e Cod. MS. Alexandrino,' completed in four folio volumes, 1828, was carried on by support of the Government.

Transferred from the British Museum, 1879. (591.)

REV. EDWARD DANIEL CLARKE, LL.D. 1769–1822. *Painted by* **John Opie, R.A.**

A distinguished traveller, author, and mineralogist. Professor of Mineralogy at the University of Cambridge, 1808. His travels were published at Cambridge, in six quarto volumes, 1810–1823.

Presented by Henry Willett, Esq., 1889. (813.)

DIONYSIUS LARDNER, F.R.S., LL.D. 1793–1859. *Miniature painting by* **Miss Fortunée De Lisle.**

Scientific writer. Elected Professor of Natural Philosophy in University College, London, 1828. In 1825 he commenced 'The Cabinet Encyclopædia,' completed in 1849 in one hundred and thirty-three volumes. Also edited 'The Edinburgh Cabinet Library,' 'The Museum of Science and Art,' and many other scientific works.

Presented by his son, George Darley Lardner, Esq., 1896. (1039.)

JOHN WILLIAM NORIE. 1772–1843. *Copied in water-colours by* **Adam Buck** *from a miniature by* **Williams.**

Writer on navigation. In 1805 he published an 'Epitome of Practical Navigation,' which still remains a standard work.

Presented by his nephew, Henry H. Norie, Esq., 1898. (1131.)

JOHN WILLIAM COLENSO, D.D. 1814–1883. *Painted in* 1866 *by* **Samuel Sidley.**

Gained considerable reputation for two well-known school treatises on arithmetic and algebra. Made Bishop of Natal in 1853. Published in 1862 a critical examination of the Pentateuch, which excited great hostility and led to an attempt to deprive him of his bishopric. Latterly he identified himself greatly with the cause of the Zulu and other native races against the colonial Government.

Presented by the artist's family, 1897. (1080.)

No. 591. 29 in. by $23\frac{1}{2}$ in.

No. 813. $16\frac{3}{4}$ in. by 15 in.

No. 1039. $4\frac{5}{8}$ in. by $3\frac{1}{2}$ in.

No. 1131. $7\frac{3}{4}$ in. by $6\frac{1}{8}$ in.

No. 1080. $55\frac{3}{8}$ in. by $43\frac{1}{2}$ in.

HENRY CLINE. 1750–1827. *Drawn in pencil by* **Sir Francis Chantrey, R.A.**

Eminent surgeon and lecturer on anatomy. President of the Royal College of Surgeons.

Presented by the widow of George Jones, R.A., 1871.

GEORGE JAMES GUTHRIE, M.D. 1785–1856. *A miniature painting by* **Reginald Easton.**

A distinguished Army surgeon. In charge of the medical department during the Peninsular War and at Waterloo. Three times President of the Royal College of Surgeons.

Presented by his daughter, Miss Guthrie, 1892. (932.)

JOHN ABERNETHY, F.R.S. 1764–1831. *Drawn in* 1793 *by* **George Dance, R.A.**

Distinguished surgeon, anatomist, physiologist, and lecturer.

Purchased, 1900. (1253.)

SIR CHARLES BELL, K.H. 1774–1842. *Painted by* **John Stevens, R.S.A.**

A surgeon and anatomist, whose discoveries with regard to the system of nerves in the human frame are regarded by some as scarcely inferior to those of Harvey pertaining to the blood. Professor at the College of Surgeons and at University College, London.

Presented by his widow, 1876. (446A.)

SIR HENRY HALFORD, BART., M.D., G.C.H. 1766–1844. *Painted in* 1811 *by* **Sir William Beechey, R.A.**

Physician to George III., George IV., William IV., and Queen Victoria. President of the Royal College of Physicians.

Presented by his nephew, Canon E. T. Vaughan, 1896. (1068.)

SIR HENRY HOLLAND, BART., M.D., F.R.S. 1788–1873. *Marble bust, sculptured by* **William Theed, R.A.**

Medical attendant to Caroline, Princess of Wales, in 1814, and physician in ordinary to Queen Victoria and the Prince Consort.

Presented by his son, Henry, first Viscount Knutsford, G.C.M.G., a Trustee of the Gallery, 1896. (1067.)

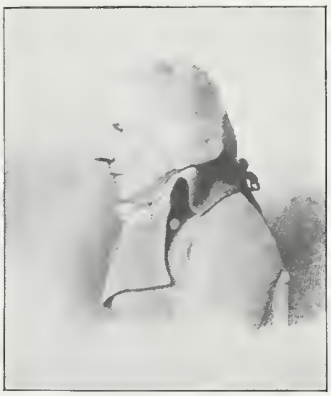
THOMAS SOUTHWOOD SMITH, M.D. 1788–1861. *Sculptured in* 1856 *at Florence by* **J. Hart.**

Physician, sanitary reformer, and author of 'The Philosophy of Health.'

Presented by a committee of noblemen and gentlemen, 1872. (339.)

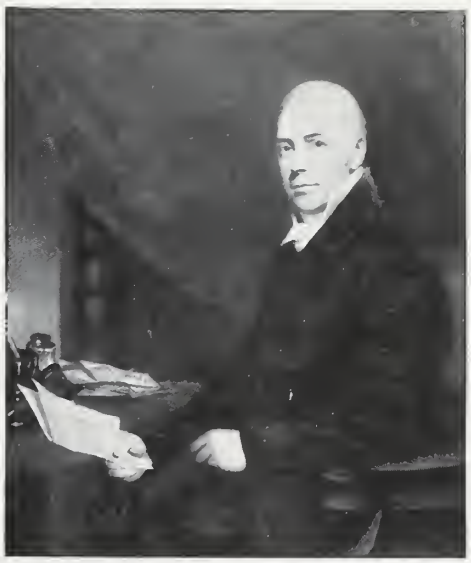
H. CLINE. 18 in. by 13½ in.

No. 932. 3⅝ in. by 2¾ in.



No. 1253. 12⅛ in. by 8⅞ in.

No. 446A. 49 in. by 39 in.



No. 1068. 40¾ in. by 34 in.

No. 1067.

No. 339.

SIR HENRY ROWLEY BISHOP, MUS.DOC. 1786–1855. *Painter uncertain, but attributed to* **George Henry Harlow.**

The eminent musical composer.

Purchased, 1880. (617.)

ANOTHER PORTRAIT *Painter unknown.*

Presented by Mrs. C. H. Smith, 1869. (275.)

SIR GEORGE THOMAS SMART. 1776–1867. *Painted in* 1829 *by* **William Bradley.**

Musician. Conducted the music at the coronations of William IV. and Queen Victoria, and at the Philharmonic Society.

Purchased, 1902. (1326.)

CHARLES DIBDIN. 1745–1814. *Painted in* 1799 *by* **Thomas Phillips, R.A.**

Song-writer and dramatist. His song, 'Tom Bowling,' is still a popular favourite. Purchased, 1860. (103.)

CAPTAIN CHARLES MORRIS. 1745–1838. *Painted by* **James Lonsdale.**

Whig politician and popular song-writer. 'The Toper's Apology' is one of his best songs. His 'Social Effusions' were published after his death in two volumes, with the title 'Lyra Urbanica,' 1840.

Presented by Augustus Keppel Stephenson, Esq., C.B., 1885. (739.)

CHARLES INCLEDON. 1763–1826. *Drawn in* 1798 *by* **George Dance, R.A.**

Vocalist. A popular favourite at Covent Garden. His chief success was due to his singing of English ballads of that date.

Purchased, 1898. (1145.)

WILLIAM SHIELD. 1748–1829. *Drawn in* 1798 *by* **George Dance, R.A.**

Musical composer. He wrote several operas, and many of his songs, such as 'The Wolf,' 'The Arethusa,' and others have enjoyed great popularity. He became Master of Musicians to the King.

Purchased, 1898. (1159.)

SAMUEL ARNOLD, MUS.DOC. 1740–1802. *Drawn in* 1795 *by* **George Dance, R.A.**

Musical composer. In 1765 brought out an opera, 'The Maid of the Mill,' at Covent Garden, which had a considerable success. Organist to the Chapels Royal, and in 1793 to Westminster Abbey, where he was buried. Purchased, 1898. (1135.)

No. 617. $8\frac{7}{8}$ in. by $6\frac{7}{8}$ in.

No. 275. 24 in. by 20 in

No. 1326. $29\frac{1}{4}$ in. by 24 in.

No. 103. 29 in. by $24\frac{1}{2}$ in.

No 739. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No 1145. $9\frac{7}{8}$ in. by $7\frac{3}{4}$ in.

No. 1139. $9\frac{1}{4}$ in. by $7\frac{1}{4}$ in.

No. 1135. 10 in. by $7\frac{1}{4}$ in

CHARLES BABBAGE, F.R.S. 1792–1871. *Painted by* **Samuel Laurence.**

Mathematician and philosopher. One of the founders of the Royal Astronomical Society and the British Association, and originator of the Statistical Society. The commencement of his famous calculating machine dates from the year 1822. Author of 'Passages in the Life of a Philosopher,' and numerous scientific works.

Bequeathed by Sir Edward Ryan, 1876. (414.)

SIR ROWLAND HILL, K.C.B. 1795–1879. *Painted by* **John Alfred Vintner.**

Reformer of the National Postal system and founder of the uniform Penny Post with stamps for prepayment. Secretary to the Postmaster-General, 1846, and Chief Secretary, 1854.

Presented by his son, Pearson Hill, Esq., 1890. (838.)

JOHN KEATE, D.D. 1773–1852. *A caricature, drawn and etched by* **Richard Dighton.**

Head-master of Eton School, 1809–1834. Noted for his flogging propensities. In spite of this he was a successful head-master at a critical period in the history of the school, and was always popular with the boys.

Presented by Lionel Cust, Esq., F.S.A., 1898. (1116.)

JOHN CURWEN. 1816–1880. *Painted by* **William Gush.**

Independent minister at Plaistow, in Essex. Founder of the the Tonic Sol-Fa system of musical instruction, by which many children are now taught in the elementary schools. He published a grammar of 'Vocal Music,' 'People's Service of Song,' and other works on musical education.

Presented by his daughter, Mrs. Lewis Banks, 1896. (1066.)

THOMAS ARNOLD, D.D. 1795–1842. *A marble bust sculptured in* 1849 *by* **William Behnes.**

As head-master of Rugby School (which he became in 1828) Dr. Arnold will be especially remembered. Under his direction Rugby became perhaps the most celebrated seat of education of the time. In 1841 he was appointed Regius Professor of Modern History at Oxford. His chief literary works are the 'History of Rome' and an edition of Thucydides.

Presented by Dr. Lee, Bishop of Manchester, 1864. (168.)

No. 414. 49 in. by 39 in.

No. 838. $46\frac{7}{8}$ in. by 38 in.

No. 1116. $9\frac{1}{4}$ in. by $7\frac{1}{4}$ in.

No. 1066. 35 in. by $27\frac{1}{4}$ in.

No. 168.

SIR RICHARD PHILLIPS. 1767–1840. *Painted in* 1828 *by* **James Saxon.**

Author, bookseller, and publisher. Imprisoned for publishing Radical literature. Founded in 1796 'The Monthly Magazine.' Sheriff of London, 1807.

Bequeathed by his daughter, Miss Phillips, 1893. (944.)

JOHN BRITTON, F.S.A. 1771–1857. *Painted in* 1845 *by* **John Wood.**

An eminent architectural draftsman and writer on topography; generally known as 'The Wiltshire Antiquary.' Author of 'Cathedral Antiquities.' Britton was self-taught and self-made, owing his success chiefly to an excellent memory and indomitable perseverance.

Presented by his widow, 1882. (667.)

MAJOR JAMES RENNELL, F.R.S. 1742–1830. *Marble bust, sculptor unknown.*

Oriental and classical geographer. Entered the Navy, 1756, and the East India Company's service in 1763. Surveyor-General of Bengal, 1764. Travelled in Asia and Africa, and published important works on the geography of Hindostan and many parts of Africa. Discoverer of 'Rennell's Current' off the Scilly Islands.

Bequeathed by his grandson, Major Rennell Rodd, 1892. (896.)

ANOTHER PORTRAIT. *Drawn in* 1794 *by* **George Dance, R.A.**

Purchased, 1898. (1153.)

ARTHUR YOUNG. 1741–1820. *Drawn in* 1794 *by* **George Dance, R.A.**

Traveller and agriculturist. His tours in England, Ireland, and France were marked by a sense of careful observations of the people and the counties that have made them of lasting value. He introduced a taste for agricultural science in England, which led to the foundation of the Royal Agricultural Society.

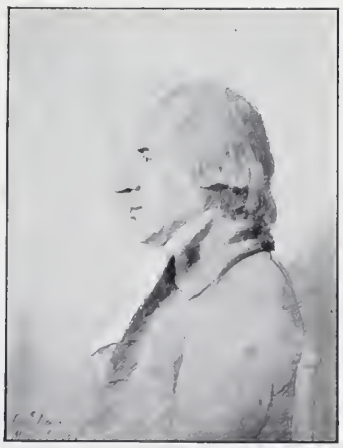
Purchased, 1898. (1162.)

No. 944. 29½ in. by 24½ in.

No. 667. 16¼ in. by 13½ in.

No. 896.

No. 1153. 10 in. by 7½ in.



No. 1162. 10 in. by 7⅞ in.

MARGUERITE POWER, COUNTESS OF BLESSINGTON. 1789–1849. *Drawn in water-colours by* **Alfred Edward Chalon, R.A.**

Authoress and leader of fashion. Born near Clonmel in Ireland. Noted for her beauty and as a centre of social attraction, together with the celebrated wit and dandy, Count d'Orsay, in London. She attained some reputation also as a writer of poetry and romance of an ephemeral character. Soon after the break-up of her establishment at Gore House, Kensington, she retired to Paris, where she died.

Presented by Alfred Jones, Esq., of Bath, 1902. (1309.)

JANE ELIZABETH DIGBY, BARONESS ELLENBOROUGH. 1807–1881. *Drawn by* **Sir George Hayter.**

Wife of Lord Ellenborough, Governor-General of India. Divorced 1830. Afterwards married successively to Baron Venningen, of Bavaria, to a Greek general, and to Midfouet, an Arab sheikh, with whom she lived for twenty-five years at Damascus. Famous for her beauty and known as 'Ianthe.'

Purchased, 1891. (883.)

MARY RUSSELL MITFORD. 1787–1855. *Painted in* 1852 *by* **John Lucas.**

Daughter of Dr. George Mitford. She early became a contributor to magazines and annuals, and wrote several tragedies, but the work upon which her reputation chiefly rests is 'Our Village, Sketches of Moral Character and Scenery,' published in five volumes, 1824–32.

Purchased, 1875. (404.)

SYDNEY OWENSON, LADY MORGAN. 1783?–1859. *Drawn in pen-and-ink by* **William Behnes.**

Novelist. Published a volume of verse in 1801, and afterwards wrote many poems and works of fiction, one of which, 'The Wild Irish Girl,' had a remarkable success. In 1812 she married Sir Thomas Charles Morgan, a fashionable physician in Dublin. For a short time she was a well-known figure in London society.

Presented by Mr. Francis Draper, 1898. (1177.)

No. 1309. 10 in. by 8 in.

No. 883. $6\frac{1}{4}$ in. by $4\frac{3}{4}$ in.

No. 404. 13 in. by $10\frac{1}{2}$ in.

No. 1177. $8\frac{1}{2}$ in. by 7 in.

ELIZABETH FRY. 1780–1845. *A miniature, after* **Charles Robert Leslie, R.A.**

A philanthropist, who, following in the steps of John Howard, exerted herself more especially towards alleviating the suffering of her own sex in the metropolitan prisons, and for the establishment of schools within those precincts. Daughter of John Gurney, a wealthy merchant and banker of Norwich, whose family belonged to the Society of Friends.

Purchased, 1892. (898.)

AMELIA OPIE. 1769–1853. *Painted in* 1798 *by* **John Opie, R.A.**

A popular novelist and lyric writer. Wife of John Opie, the painter. Being gifted with vocal and conversational powers, she was courted by society, and her literary talents aided her husband in the composition of his lectures on art. When left a widow in 1807, Mrs. Opie returned to Norwich, and joined the Society of Friends, and assumed the Quaker style and dress. Her best-known writings are 'Father and Daughter,' 1801, 'Illustrations of Lying,' 1827, and 'Valentine's Eve,' 1816.

Purchased, 1887. (765.)

ANOTHER PORTRAIT. *Bronze medallion modelled in* 1829 *by* **Pierre Jean David d'Angers,** *and cast by* **L. Richard,** *of Paris.*

Presented by Lionel Cust, M.A., F.S.A., 1897. (1081.)

SARAH AUSTIN. 1793–1867. *Drawn in* 1839 *by* **John Linnell.**

Distinguished for her literary attainments, benevolence, and social influence. After the death of her husband, she completed and published from his notes the conclusion of his works on the 'Ethics of Jurisprudence.' She was author of 'Characteristics of Goethe,' 'Considerations on Natural Education,' and a translation of Ranke's 'History of the Popes.'

Presented by her grand-daughter, Mrs. Janet Ross, 1883. (672.)

ANOTHER PORTRAIT. *Painted by* **Lady Arthur Russell.**

Presented by the artist, 1879. (598.)

No. 898. $8\frac{1}{4}$ in. by $6\frac{1}{2}$ in.

No. 765. $29\frac{1}{4}$ in. by $24\frac{1}{2}$ in.

No. 1081. $5\frac{1}{1}$ in. diameter.

No. 672. $19\frac{1}{8}$ in. by $15\frac{3}{8}$ in.

No. 508. 7 in. by $5\frac{3}{1}$ in.

ISAAC TAYLOR. 1787–1865. *A drawing by* **Josiah Gilbert.**

A writer of many books on religious and philosophical subjects. Son of Isaac Taylor, the engraver and Nonconformist minister. His best-known works were 'Natural History of Enthusiasm,' 'Fanaticism,' 'Spiritual Despotism,' 'Physical Theory of Another Life,' 'Saturday Evening,' and 'Spirit of the Hebrew Poetry.'

Presented by the artist, 1892. (884.)

EDWARD GEORGE EARLE LYTTON BULWER, FIRST BARON LYTTON. 1803–1873. *Painted by* **Henry William Pickersgill, R.A.**

Novelist and dramatist. Author of 'Pelham,' 1828, 'Paul Clifford,' 1830, 'Eugene Aram,' 1832, 'The Last Days of Pompeii,' 1834, 'Rienzi,' 1835, and other novels which have enjoyed great popularity. As a dramatist, Lytton was the author of 'The Lady of Lyons,' 'Richelieu,' and 'Money,' which still keep the stage. He was also Secretary for the Colonies in 1866.

Purchased, 1900. (1277.)

ANOTHER PORTRAIT. *Drawn (unfinished) by* **Alfred E. Chalon, R.A.**

Purchased, 1897. (1099.)

ANN TAYLOR (MRS. JOSEPH GILBERT), 1782–1866, and **JANE TAYLOR,** 1783–1824. *Painted in* 1791 *by their father,* **Isaac Taylor.**

Writers of hymns and poetry for the young. Sisters to Isaac Taylor, the author of 'The Natural History of Enthusiasm.' In 1804 they published 'Original Poems for Infant Minds by Several Young Persons,' which obtained a wide and lasting popularity. This was followed in 1806 by 'Rhymes for the Nursery,' among which occurs the familiar 'Twinkle, Twinkle, Little Star.' Their 'Hymns for Infant Minds,' published in 1810, has gone through about one hundred editions in England and America. Ann Taylor married in 1812 the Rev. Joseph Gilbert. Jane Taylor remained unmarried.

Painted in the garden at Lavenham, with figures of their parents and the younger children in the background.

Presented by Mrs. Josiah Gilbert, 1900. (1248.)

No. 884. 21½ in. by 16½ in.

No. 1277. 36 in. by 28 in.

No. 1248. 17¾ in. by 13½ in.

No. 1099. 17⅜ in. by 13 in.

MARY SOMERVILLE. 1780–1872. *Drawn in chalks in* 1848 *by* **James Rannie Swinton.**

Mathematician, astronomer, and author of various scientific works. Daughter of Vice-Admiral Sir William Fairfax. Her best known works are 'The Mechanism of the Heavens' and 'Physical Geography.' She was elected an honorary member of the Royal Astronomical Society in 1835, and the Royal Society ordered her bust to be placed in their great room. She resided much abroad, and died at Naples. The published volume of her correspondence, extending over a period of sixty years, and edited by her daughter, includes the names of nearly all the most eminent philosophers and *literati* of Europe.

Bequeathed by her daughter and biographer, Miss Martha Charters Somerville, 1883. (690.)

MARIA, LADY CALLCOTT. 1785–1842. *Unfinished portrait painted at Rome in two hours by* **Sir Thomas Lawrence, P.R.A.**

Traveller and author. Wife of Sir Augustus Wall Callcott, R.A. Lady Callcott wrote many children's books, besides works on travel and on art. Her best known work is 'Little Arthur's History of England,' first published in 1835.

Bequeathed by Lady Eastlake, 1894. (954.)

AGNES STRICKLAND. 1806–1874. *Painted in* 1846 *by* **John Hayes.**

Authoress of 'Lives of the Queens of England.' She wrote other works in conjunction with her sisters and brother.

Presented, in accordance with her will, by her sister, Mrs. Gwillym, 1875. (403.)

HARRIET MARTINEAU. 1802-1876. *Painted in* 1834 *by* **Richard Evans.**

Miscellaneous writer. During a long and interesting literary career she was author of 'Illustrations of Political Economy,' 1831, 'History of England during the Thirty Years' Peace,' 1849, 'Letters on the Laws of Man's Nature and Development,' 1851, and many other works of a popular, scientific, or philosophical nature.

Purchased, 1897. (1085.)

No. 690. 23 in. by 19½ in.

No. 954. 23 in. by 19 in.

No. 403. 35½ in. by 27¼ in.

No. 1085. 49½ in. by 39½ in.

FELICIA DOROTHEA HEMANS. 1793–1835. *Plaster bust modelled by* **Angus Fletcher.**

Poetess. She published many poems, essays, and translations, which have been very popular. A collective edition of her works, published in 1839, extended to seven volumes.

Purchased, 1896. (1046.)

GRACE HORSLEY DARLING. 1815–1842. *Marble bust sculptured by* **D. Dunbar.**

Daughter of the keeper of a lighthouse on the Farne Islands. On September 7, 1838, when the steamship 'Forfarshire' was wrecked on these rocks, Grace Darling rowed in an open boat with her father to the rocks and was instrumental by her personal efforts and bravery in saving the lives of four men and one woman.

Transferred by the Trustees and Director of the National Gallery, 1895. (998.)

HARRIET ELIZABETH GEORGIANA HOWARD, DUCHESS OF SUTHERLAND. 1806–1868. *Original model by* **Matthew Noble.**

Third daughter of George, Earl of Carlisle. Married, 1823, to Earl Gower, afterwards Duke of Sutherland. She repeatedly held the office of Mistress of the Robes to Queen Victoria. Distinguished by her liberal encouragement of the fine arts, and by her exertions for the advancement of civil and religious liberty.

Presented by the sculptor's widow, 1888. (808.)

AMELIA BLANDFORD EDWARDS. 1832–1892. *A marble bust, sculptured in* 1873 *at Rome, by* **Percival Ball.**

Novelist and Egyptian archæologist. Author of 'Lord Brackenbury' and other novels, 'Untrodden Peaks and Unfrequented Valleys,' 'A Thousand Miles up the Nile,' etc.

Bequeathed by Miss Edwards, 1892. (929.)

ANNA BROWNELL JAMESON. 1794–1860. *A marble bust, sculptured by* **John Gibson, R.A.**

A highly gifted and popular writer on art and social subjects. Author of 'Sacred and Legendary Art,' 'Legends of the Monastic Orders,' and 'Legends of the Madonna,' etc.

Transferred from the South Kensington Museum, 1883. (689.)

No. 1046.

No. 998.

No. 808.

No. 929.

No. 689.

CHARLES, SECOND EARL GREY, K.G. 1764-1845. *Painted by* **Sir Thomas Lawrence, P.R.A.**

Statesman, orator and debater. Upon the death of Charles James Fox he became the leader of the Whig party. Served as First Lord of the Admiralty and Foreign Secretary under Lord Grenville. As Prime Minister he introduced the first Reform Bill, but did not carry it until May, 1832.

Purchased, 1899. (1190.)

WILLIAM LAMB, SECOND VISCOUNT MELBOURNE. 1779-1848. *Painted by* **John Partridge.**

Statesman. Appointed Irish Secretary, 1827, Home Secretary, 1830, and Prime Minister, 1834, and again in 1835. Remaining in power on the accession of Queen Victoria in 1837, he acted as the Queen's secretary and principal adviser, and performed these important duties with conspicuous success. He resigned in 1841, and for a short time was leader of the opposition to Sir Robert Peel.

Presented by George, ninth Earl of Carlisle, 1893. (941.)

HENRY PETTY-FITZMAURICE, THIRD MARQUESS OF LANSDOWNE, K.G. 1780–1863. *Painted in* 1806 *by* **Henry Walton.**

Statesman. Chancellor of the Exchequer, 1806, Home Secretary, 1827, and also filled several other high Cabinet offices. He was a most liberal patron of literature, science, and the fine arts, and a foundation Trustee of this Gallery.

Purchased, 1864. (178.)

GEORGE CANNING. 1770–1827. *Marble bust sculptured by* **Edward Hodges Baily, R.A.,** *from a bust by* **Joseph Nollekens, R.A.**

Statesman, orator, and political writer. Treasurer of the Navy, 1804, and twice Foreign Secretary, in 1807 and in 1822. On the retirement of Lord Liverpool in April, 1827, Canning found himself but only for a brief period, at the head of the Government.

Deposited by the Trustees and Director of the National Gallery, 1895. (994.)

ANOTHER PORTRAIT. *Marble bust sculptured by* **Sir Francis Chantrey, R.A.**

Purchased, 1869. (282.)

No. 1190. 29¼ in. by 24½ in.

No. 941. 49½ in. by 39½ in.

No. 178. 29¼ in. by 24¼ in.

No. 994.

No. 282.

SIR GEORGE CORNEWALL LEWIS, BART. 1806–1863. *Drawn in chalks by* **George Richmond, R.A.**

Statesman and eminent man of letters. Financial Secretary to the Treasury, 1850–1852, Chancellor of the Exchequer, 1855, Home Secretary, 1859, Secretary for War, 1861. Published a great number of miscellaneous works.

Purchased, 1896. (1063.)

SIR ROBERT HARRY INGLIS, BART., F.R.S. 1786–1855. *Drawn in chalks by* **George Richmond, R.A.**

M.P. for Oxford University, and a prominent speaker in the debates in the House of Commons. Leader of the extreme Tory party, and for many years President of the Literary Club.

Purchased, 1896. (1062.)

SIR WILLIAM MOLESWORTH, BART. 1810–1855. *Painted by* **Sir John Watson Gordon, R.A., P.R.S.A.**

Statesman and essayist. First Commissioner of Public Works, and afterwards Secretary of State for the Colonies.

Bequeathed by Andalusia, Lady Molesworth, 1888. (810.)

JOHN CHARLES, THIRD EARL SPENCER, K.G. 1782–1845. *Drawn in black chalks by* **Charles Turner.**

Better known as Viscount Althorp. Chancellor of the Exchequer, and Leader of the House of Commons in 1830. One of the chief promoters and President of the Royal Agricultural Society.

Purchased, 1902. (1318.)

FRANCIS THORNHILL BARING, FIRST BARON NORTHBROOK. 1796–1866. *Painted by* **Sir George Hayter.**

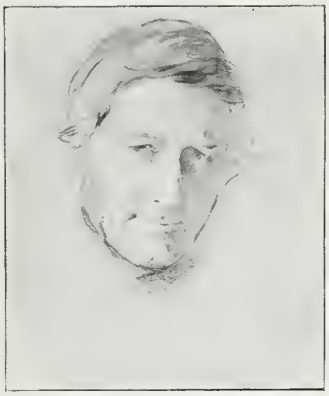
Secretary to the Treasury, 1834–1839, Chancellor of the Exchequer, 1839–1841, and First Lord of the Admiralty, 1849–1852.

Presented by his son, Thomas, first Earl of Northbrook, G.C.S.I., 1900. (1257.)

WILLIAM HUSKISSON. 1770–1830. *Painted by* **Richard Rothwell, R.H.A.**

Statesman. Held various high Government offices, and became Secretary for the Colonies, 1827. In his commercial views he may be regarded as one of the founders of Free Trade.

Purchased, 1857. (21.)



No. 1063. 17 in. by 14 in.

No. 1062. $24\frac{1}{4}$ in. by $18\frac{1}{2}$ in.

No. 810. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 1318. $17\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

No. 1257. 12 in. by 9 in.

No. 21 $35\frac{1}{4}$ in. by $27\frac{1}{4}$ in.

INTERIOR OF THE OLD HOUSE OF COMMONS during the moving of the address to the Crown at the meeting of the First Reformed Parliament, 5th February, 1833. *Painted by* **Sir George Hayter.**

Purchased by Her Majesty's Government in July, 1858, and presented the same year to the National Portrait Gallery. (No. 54.)

(*For a key and alphabetical list of the portraits see the Official Catalogue.*)

No. 54.

118¼ in. by 196 in.

QUEEN VICTORIA, R.I. 1819–1901. *Painted by* **Sir George Hayter.**

Daughter of H.R.H. Edward Augustus, Duke of Kent and Strathern, and Victoria Maria Louisa, youngest daughter of H.S.H. Francis, Duke of Saxe-Coburg-Saalfeld, and widow of H.S.H. Ernich Charles, Prince of Leiningen. Grand-daughter of King George III. Born at Kensington Palace, 24th May, 1819, and ascended the throne, June 20th, 1837. Married at St. James's Palace, 10th February, 1840, to her cousin H.R.H. Albert, second son of Ernest, Duke of Saxe-Coburg-Saalfeld. Created Empress of India, 1877. Died at Osborne, Isle of Wight, 22nd January, 1901. Buried at Frogmore.

Represented in the dalmatic robes worn by Her Majesty at her coronation in Westminster Abbey on June 28th, 1838.

Presented by Her Most Gracious Majesty Queen Victoria, R.I., 1899. (1250.)

(*For other portraits see page* 193.)

No. 1250. 110½ in. by 68½ in.

H.R.H. ALBERT, PRINCE CONSORT OF ENGLAND, K.G. *Painted by* Franz Xaver Winterhalter.

Second son of Ernest, Duke of Saxe-Coburg-Saalfeld, and of Louise, daughter of Augustus, Duke of Saxe-Gotha-Altenburg. Married at St. James's Palace, 1840, to his cousin Victoria, Queen of England. Chancellor of the University of Cambridge, 1847. As patron and promoter of all social improvements, and of science and art, his name will ever be cherished among the benefactors to this country.

Painted, by command, expressly for this Gallery, being a replica of the last portrait painted from life, now at Buckingham Palace.

Presented by Her Most Gracious Majesty Queen Victoria, R.I., 1867. (237.)

(*For another portrait see page* 193.)

No. 237. 94 in. by 61 in.

QUEEN VICTORIA, R.I. *(Continued.)*

ANOTHER PORTRAIT. *Copied by* **Fräulein Bertha Müller** *from a portrait painted in* 1899 *by* **Professor Heinrich von Angeli.**

This copy was made for the Trustees of the National Portrait Gallery under the superintendence of Professor von Angeli, by special permission of Her Majesty Queen Victoria, R.I.

Purchased, 1900. (1252.)

ANOTHER PORTRAIT. *Copied in water-colours in* 1883 *by* **Julia Janet Georgina, Lady Abercromby,** *after the original portrait painted in* 1875 *by* **Professor H. von Angeli.**

This picture was painted (with Her Majesty's special permission) for the National Portrait Gallery, and presented by Lady Abercromby, Lady-in-Waiting to the Queen, 1883. (708.)

ANOTHER PORTRAIT. *Sketch in water-colours by* **Sir David Wilkie, R.A.,** *for the whole-length portrait presented by Her Majesty to the Marchioness of Normanby.*

Presented by Lord Ronald Sutherland Gower, a Trustee of the Gallery, 1901. (1297.)

ANOTHER PORTRAIT. *Large plaster bust, modelled by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Purchased, 1891. (858.)

(*For another portrait see page* 189.)

H.R.H. ALBERT, PRINCE CONSORT OF ENGLAND, K.G. *(Continued.)*

Bust modelled in plaster by **George Gammon Adams.**

Purchased, 1899. (1199.)

(*For another portrait see preceding page.*)

No. 1252. 46¼ in. by 35¼ in.

No. 708. 56¾ in. by 37½ in.

By permission of Messrs. P. & D. Colnaghi, the owners of the copyright.

No. 1199.

No. 1297. 9 in. by 5¾ in.

No. 858.

SIR ROBERT PEEL, BART. 1788-1850. *Painted by* **John Linnell.**

The eminent statesman. Became Chief Secretary for Ireland, 1812. His famous Currency Bill was passed in 1819. In 1822 he was appointed Home Secretary, and joined the Wellington Ministry in 1829, when he took an active part in passing the Roman Catholic Emancipation Act, and established the Metropolitan Police. In 1834 he succeeded Lord Melbourne as Premier. His second Administration, from 1841 to 1846, in which he was again associated with the Duke of Wellington, was distinguished by the total abolition of the corn duties. Sir Robert was an enlightened and liberal promoter of literature and the fine arts.

Purchased, 1887. (772.)

ANOTHER PORTRAIT. As a boy, aged thirteen. *Painter uncertain.*

Purchased, 1891. (870.)

ANOTHER PORTRAIT. *Marble bust, sculptured in* 1851 *by* **Matthew Noble.**

The statue of this statesman in the City of London was executed by the same sculptor.

Purchased, 1879. (596.)

JOHN, FIRST EARL RUSSELL, K.G. 1792–1878. *Painted in* 1854 *by* **Sir Francis Grant, P.R.A.**

Statesman. Son of John, sixth Duke of Bedford. Better known as Lord John Russell. He entered Parliament in 1813, and was mainly instrumental in passing the Roman Catholic Relief Bill in 1829. In March, 1831, Lord John introduced the great Bill for Parliamentary Reform, which received the royal assent in June, 1832. He was Premier from 1846 to 1852, and Foreign Secretary from 1859 to 1865, when, on the death of Lord Palmerston, he became a second time Prime Minister.

Presented by Herbrand, eleventh Duke of Bedford, 1898. (1121.)

ANOTHER PORTRAIT. *A marble bust, sculptured in* 1832 *by* **John Francis.**

Presented by Francis, ninth Duke of Bedford, K.G., 1883. (678.)

(*For another portrait, by G. F. Watts, R.A., see page* 293.)

No. 772. $17\frac{3}{4}$ in. by $14\frac{1}{2}$ in.

No. 1121. 79 in. by $43\frac{1}{2}$ in.

No. 870. $19\frac{1}{4}$ in. by $14\frac{3}{8}$ in.

No. 596.

No. 678.

THE COALITION MINISTRY OF 1852 1855. A Meeting of the Earl of Aberdeen's Cabinet, in 1854. *Drawn by* **Sir John Gilbert, R.A.**

The Earl of Aberdeen became Prime Minister on December 18, 1852, when he formed with Lord John Russell the so-called Coalition Ministry. During his tenure of office the Crimean War broke out, and in consequence of a vote of censure upon the Government the Earl of Aberdeen resigned on January 30, 1855.

The following statesmen were members of the Cabinet :—

1. **GEORGE HAMILTON GORDON, FOURTH EARL OF ABERDEEN,** 1784–1860. Prime Minister and First Lord of the Treasury.
2. **GEORGE DOUGLAS CAMPBELL, EIGHTH DUKE OF ARGYLL,** 1823–1900. Lord Privy Seal.
3. **GEORGE WILLIAM FREDERICK VILLIERS, FOURTH EARL OF CLARENDON.** 1800–1870. Secretary of State for Foreign Affairs.
4. **ROBERT MONSEY ROLFE, BARON CRANWORTH,** 1790–1868. Lord Chancellor.
5. **WILLIAM EWART GLADSTONE,** 1809–1898. Chancellor of the Exchequer.
6. **SIR JAMES ROBERT GEORGE GRAHAM, Bart.,** 1792–1861. First Lord of the Admiralty.
7. **GRANVILLE GEORGE LEVESON-GOWER, SECOND EARL GRANVILLE,** 1815–1891. Chancellor of the Duchy of Lancaster.
8. **SIR GEORGE GREY, Bart.,** 1799–1882. Secretary of State for the Colonies.
9. **THE HON. SIDNEY HERBERT, AFTERWARDS BARON HERBERT OF LEA,** 1810–1861. Secretary at War.
10. **HENRY PETTY-FITZMAURICE, THIRD MARQUESS OF LANSDOWNE,** 1780–1863. No office.
11. **SIR WILLIAM MOLESWORTH, Bart.,** 1810–1855. First Commissioner of Works.
12. **HENRY PELHAM-CLINTON, FOURTH DUKE OF NEWCASTLE,** 1811–1864. Secretary of State for War.
13. **HENRY JOHN TEMPLE, THIRD VISCOUNT PALMERSTON,** 1784–1865. Home Secretary.
14. **LORD JOHN RUSSELL, AFTERWARDS EARL RUSSELL,** 1792–1878. Lord President of the Council.
15. **SIR CHARLES WOOD, AFTERWARDS VISCOUNT HALIFAX,** 1800–1885. President of the Board of Control for India.

Purchased, 1898. (1125.)

The Same. *Engraved by* **William Walker.**

The above drawing by Sir John Gilbert, R.A., was made for the purpose of engraving. The portraits in some cases did not give satisfaction. They were, therefore, painted anew in miniature by Elizabeth Walker, wife of the engraver. The grouping was also altered in some important respects. (1125A.)

15 11 2 3 7 8 9 12
6 5 10 14 1 4 13

No. 1125. 22 in. by 30½ in.

No. 1125A. 21¾ in. by 30 in.

HENRY JOHN TEMPLE, THIRD VISCOUNT PALMERSTON, K.G. 1784–1865. *Painted in* 1802 *by* **Thomas Heaphy.**

The eminent statesman. Lord Palmerston held in succession the highest offices in the State, was for many years Foreign Minister, and succeeded Lord Aberdeen as Prime Minister. He was again appointed Prime Minister in 1860, and continued at the head of the Government until his death.

Presented by Walter, fourth Earl of Chichester, 1886. (751.)

ANOTHER PORTRAIT. *Painted in* 1846 *by* **John Partridge.**

Presented by the Right Hon. Evelyn M. Ashley, 1896. (1025.)

ANOTHER PORTRAIT. *Bust modelled in plaster by* **George Gammon Adams.**

Purchased, 1899. (1206.)

GEORGE HAMILTON GORDON, FOURTH EARL OF ABERDEEN, K.G., P.S.A. 1784–1860. *Painted in* 1846 *by* **John Partridge.**

A distinguished statesman, diplomatist, scholar, and antiquary. He was Foreign Secretary in 1828 and in 1841. In 1852 he formed a Coalition Ministry, and during his Administration, in March, 1854, the Crimean War began. Lord Aberdeen carried important measures for reform of the law, government of India, and extension of the principles of free trade.

Presented by Henry Willett, Esq., 1886. (750.)

No. 751. $10\frac{1}{4}$ in. by $8\frac{3}{8}$ in.

No. 1025. 36 in. by $28\frac{3}{4}$ in.

No. 1206.

No. 750. $57\frac{1}{4}$ in. by $45\frac{1}{4}$ in.

BENJAMIN DISRAELI, EARL OF BEACONSFIELD, K.G. 1804–1881.
Copied by **Lockhart Bogle,** *after the last portrait taken of Lord Beaconsfield by* **Sir John Everett Millias, Bart., P.R.A.**

Eminent statesman and author. Son of Isaac D'Israeli, the author. In 1826 published 'Vivian Grey,' a social romance, which brought him into notice. First returned to Parliament in 1837 as member for Maidstone. Chancellor of the Exchequer and Leader of the House of Commons in Lord Derby's three Administrations. Premier in 1868, and again from 1874 to 1880. Besides his achievements as a statesman, Disraeli made a name for himself as a novelist, with 'Coningsby,' 'Sybil,' 'Lothair,' 'Endymion,' etc.

Presented by the Committee of the National Memorial to Lord Beaconsfield, 1892. (925.)

ANOTHER PORTRAIT. *A bust, larger than life, modelled in plaster, by* **Sir Joseph Edgar Boehm, Bart., R.A.**

A study for the statue in Westminster Abbey.

Purchased, 1891. (860.)

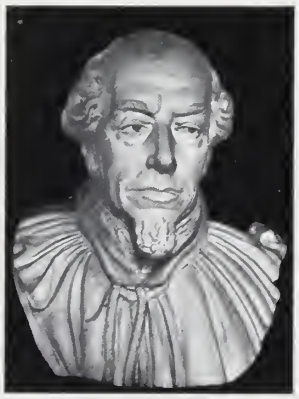
ANOTHER PORTRAIT. *A statuette, modelled in Paris, in* 1878–79, *by* **Lord Ronald Sutherland Gower.**

Presented by the artist, a Trustee of the Gallery, 1882. (652.)

ANOTHER PORTRAIT. *Painted in* 1829 *by* **Kenneth Macleay, R.S.A.**

Purchased, 1901. (1293.)

No. 925. 50 in. by 36 in.



No. 860.

No. 652.

No. 1293. $4\frac{1}{4}$ in. by $3\frac{1}{4}$ in.

RICHARD COBDEN. 1804–1865. *Painted by* **Lowes Dickinson.**[1]

Statesman. Eminent especially from the eloquence of his speeches both at public meetings and in Parliament, from the foremost part which he took in effecting the repeal of the Corn Laws, and from his successful negotiation of the commercial treaty with France.

Presented by 474 members of the Reform Club, 1870. (316.)

ANOTHER PORTRAIT. *A marble bust, sculptured in* 1866 *by* **Thomas Woolner, R.A.**

Presented by Mrs. Cobden, 1867. (219.)

JOHN BRIGHT. 1811–1889. *Painted in* 1879 *by* **Walter William Ouless, R.A.**

The eminent statesman and orator. One of the leading members of the Anti-Corn Law League in 1839. With Richard Cobden he was one of the chief leaders in the agitation for free trade. President of the Board of Trade, 1868, and Chancellor of the Duchy of Lancaster in 1873 and in 1881. He was a member of the Society of Friends, a confirmed Radical, and an unflinching supporter of peace, financial reform, and a commercial policy.

Presented by Leopold Salomons, Esq., 1889. (817.)

ANOTHER PORTRAIT. *Plaster bust, modelled by* **Sir Joseph Edgar Boehm, Bart, R.A.**

Purchased, 1891. (868.)

No. 316. $71\frac{1}{2}$ in. by $47\frac{1}{2}$ in.

No. 817. $48\frac{1}{2}$ in. by $38\frac{3}{4}$ in.

No. 219.

No. 868.

EDWARD HENRY STANLEY, FIFTEENTH EARL OF DERBY, K.G. 1826–1893. *Drawn in chalks by* **Samuel Laurence.**

Statesman. Secretary of State for India, 1858. Twice Foreign Secretary, in 1866 and in 1874, and Colonial Secretary, 1880.

Presented by his widow, Mary, Countess of Derby, 1893. (948.)

WILLIAM HENRY LYTTON EARLE BULWER, BARON DALLING AND BULWER, G.C.B. 1801 1872. *Painted in* 1865 *by* **G. Fagnani.**

Diplomatist and writer. Elder brother of Lord Lytton.

Presented by Mlle. Fagnani, the painter's daughter, 1891. (852.)

EDWARD, VISCOUNT CARDWELL. 1813–1886. *Painted by* **George Richmond, R.A.**

Statesman. Secretary at War from 1868 to 1874.

Presented by the family of the late Viscountess Cardwell, 1887. (767.)

STAFFORD HENRY NORTHCOTE, FIRST EARL OF IDDESLEIGH. 1818–1887. *Painted by* **Edwin Long, R.A.**

Statesman. Leader of the House of Commons 1876, First Lord of the Treasury 1885, and Foreign Secretary 1886.

Presented by the Committee of the Iddesleigh National Memorial, 1889. (820.)

ANOTHER PORTRAIT. *Head, unfinished sketch in plaster, rather larger than life, modelled by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Purchased, 1891. (861.)

LORD WILLIAM GEORGE CAVENDISH BENTINCK. 1802–1848. *A marble bust, sculptured by* **Thomas Campbell.**

Statesman. Known as Lord George Bentinck. Supported Sir Robert Peel until that statesman, in 1846, proposed the repeal of the Corn Laws, when Lord George became the leader in the House of Commons of the party in opposition to that change.

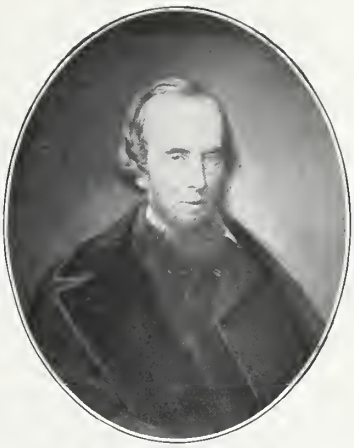
Purchased by the Trustees, 1861. (134.)

HENRY FAWCETT, F.R.S. 1833–1884. *Medallion, modelled in plaster by* **Mary Grant.**

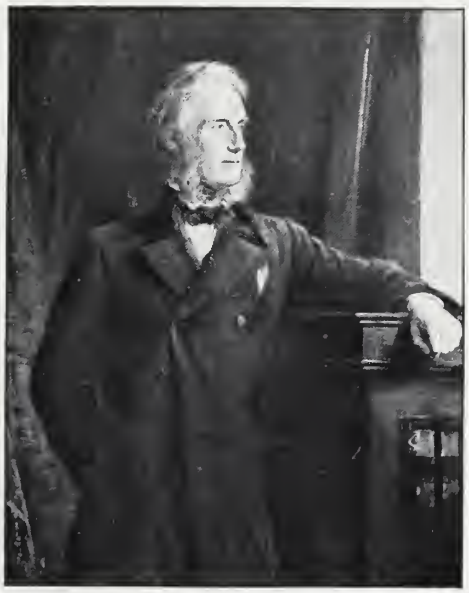
Statesman and economist. Postmaster-General, 1880. Professor of Political Economy at Cambridge.

Purchased, 1897. (1086.)

No. 948. $18\frac{3}{4}$ in. by $15\frac{3}{4}$ in.



No. 852. $29\frac{1}{4}$ in. by $24\frac{1}{4}$ in.



No. 767. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 820. $47\frac{1}{4}$ in. by $31\frac{1}{2}$ in.

No. 134.

No. 1086. 19 in. by 18 in.

No. 861.

WILLIAM PAGE WOOD, BARON HATHERLEY. 1801–1881. *Painted by* **George Richmond, R.A.**

Lord Chancellor. Second son of Alderman Sir Matthew Wood, Bart. In 1851 he became Solicitor-General, in 1853 Vice-Chancellor, and in 1868 Lord Chancellor.

The picture had been presented to Lady Hatherley by the inhabitants of the united parishes of St. Margaret and St. John the Evangelist, Westminster, and by numerous friends residing elsewhere.

Bequeathed by Lord Hatherley. (646.)

JOHN SINGLETON COPLEY, BARON LYNDHURST, F.R.S. 1772–1863. *Painted in* 1836 *by* **Thomas Phillips, R.A.**

Lord Chancellor. Son of John Singleton Copley, R.A., the eminent painter; born at Boston, in America. Solicitor-General, 1819. In this capacity he took part, as counsel for the King, in the trial of Queen Caroline. He was promoted Attorney-General, 1824, and Master of the Rolls, 1826; Lord Chancellor in 1827, in 1834, and in 1841.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (472.)

(*For another portrait, painted by G. F. Watts, R.A., see page* 297.)

THOMAS WILDE, FIRST BARON TRURO. 1782–1855. *Painted by* **Thomas Y. Gooderson,** *after* **Sir Francis Grant, P.R.A.**

Lord Chancellor. In 1821 he took part in the defence of Queen Caroline, and in 1831 entered Parliament as member for Newark. Solicitor-General, 1839, Attorney-General, 1841, and Chief Justice of the Common Pleas, 1846. In 1850 he became Lord Chancellor, but held that office only until February, 1852. He was the author of various law reforms.

Presented by the Society of Judges and Serjeants-at-Law, 1887. (483.)

ROBERT MONSEY ROLFE, BARON CRANWORTH. 1790–1868. *Painted by* **George Richmond, R.A.**

Lord Chancellor. Solicitor-General, 1834, and raised to the Bench of the Exchequer, 1839. In 1850 he acted as one of the Commissioners of the Great Seal, and was constituted the third Vice-Chancellor. Lord Chancellor in 1852, in 1855, and in 1865.

Bequeathed by Lord Cranworth. (285.)

No. 646. 93½ in. by 57½ in.

No. 472. 93 in. by 57½ in.

No. 483. 55 in. by 43 in.

No. 285. 55 in. by 43¼ in.

JOHN, FIRST BARON CAMPBELL. 1779–1861. *Painted by* **Sir Francis Grant, P.R.A.**

Lord Chancellor. Born in Fifeshire. In 1832 he was appointed Solicitor-General, in 1834 Attorney-General, and in 1841 Lord Chancellor of Ireland. His 'Lives of the Lord Chancellors' and 'Lives of the Chief Justices' attained great popularity, although they are wanting in historical accuracy. In 1850 he succeeded Lord Denman as Chief Justice of the Queen's Bench, and accepted the Chancellorship nine years later, and discharged the duties of that great office with eminent ability.

Presented by the Society of Judges and Serjeants-at-Law, 1887. (460.)

ANOTHER PORTRAIT. When Lord Chief Justice. *Painted by* **Thomas A. Woolnoth.**

Purchased, 1873. (375.)

SIR JONATHAN FREDERICK POLLOCK, BART., F.R.S. 1783–1870. *Drawn in chalks in* 1863 *by* **Samuel Laurence.**

Senior Wrangler, 1806. Attorney-General under Sir Robert Peel, 1834. Succeeded Lord Abinger as Chief Baron of the Exchequer, 1844.

Presented by Mrs. Richmond Thackeray Ritchie, 1885. (732.)

ANOTHER PORTRAIT. *Painted by* **Samuel Laurence.**

Presented by his son, Sir William Frederick Pollock, Bart., 1887. (758.)

SIR WILLIAM ERLE. 1793–1880. *Painted in water-colours in* 1868 *by* **F. A. Tilt.**

Judge of the Common Pleas in 1845, and afterwards transferred to the Queen's Bench. He returned to the Common Pleas as Chief Justice, and presided over the Royal Commission on Trades Unions.

Presented by the Society of Judges and Serjeants-at-Law, 1877. (464A.)

No. 460. $55\frac{1}{2}$ in. by $43\frac{1}{2}$ in.

No. 375. $48\frac{1}{2}$ in. by 35 in.

No. 732. $20\frac{7}{8}$ in. by $14\frac{5}{8}$ in.

No. 758. $54\frac{3}{4}$ in. by $43\frac{1}{2}$ in.

No. 464A. $11\frac{3}{8}$ in. by $9\frac{1}{4}$ in.

JOHN PHILPOT CURRAN. 1750–1817. *Painted in the style of* **William Owen, R.A.**

Orator. Born at Newmarket, near Cork. He rose to eminence at the Irish bar, and was elected M.P. for Doneraile, in the Irish House of Commons in 1784. He was famous for his eloquent defences of many Irish patriots, and was an opposer of the Union with England. He held the office of Master of the Rolls in Ireland from 1806 to 1814.

Purchased, 1873. (379.)

DANIEL O'CONNELL, M.P. 1775–1847. *A miniature on ivory painted in* 1836 *by* **Bernard Mulrenin, R.H.A.**

'The Liberator.' Born in Kerry. Called to the bar in 1798. His election by a large majority to serve in Parliament for county Clare, in July, 1828, greatly contributed to the introduction and passing of the Roman Catholic Emancipation Act. Distinguished as an orator, and agitated for a repeal of the Union.

Purchased, 1866. (208.)

CHARLES STEWART PARNELL. 1846–1891. *Original cast from a posthumous bust, modelled in* 1892, *by* **Mary Grant.**

Irish patriot and politician. In 1877 he first became prominent in the House of Commons for his policy of obstruction. In 1879 Parnell joined the new Irish Land League, of which he was the first president, and became leader of the Irish party. From this date he made the Irish Home Rule movement the most powerful factor in politics, and after a prolonged struggle, marked by serious and deplorable agitations in Ireland, succeeded in gaining for it the adherence of the Liberal party under Mr. Gladstone.

Purchased, 1897. (1087.)

No. 379. 29¼ in. by 24¼ in.

No. 208. 6 in. by 4¾ in.

No. 1087.

THOMAS CLARKSON. 1760–1846. *Painted by* **C. F. De Breda.**

The philanthropist and writer. One of the earliest promoters of the abolition of the slave trade, and whose efforts were the chief cause of its final abolition in 1833.

Bequeathed by H. Crabb Robinson, Esq., 1867. (235.)

REV. THEOBALD MATHEW. 1790–1856. *Painted at Cork in* 1846 *by* **Edward Daniel Leahy.**

Generally known as Father Mathew, 'The Apostle of Temperance in Ireland.'

Purchased from the artist, 1865. (199.)

WILLIAM WILBERFORCE. 1759–1833. *Painted by* **Sir Thomas Lawrence, P.R.A.** (*unfinished*).

Philanthropist. M.P. for Hull, 1780, and for Yorkshire, 1784. The intimate friend and supporter of William Pitt. He associated himself with Granville Sharp and Thomas Clarkson to procure the abolition of the slave trade, and became the parliamentary leader of that great cause. His 'Practical View of the Prevailing Religious System of Professed Christians,' 1797, had an immense circulation.

Presented by the executors of Sir R. H. Inglis, Bart., 1857. (3.)

ANOTHER PORTRAIT. *Painted in* 1770 *by* **John Russell, R.A.**

Bequeathed by the Rev. John James, a son-in-law of Mr. Wilberforce, 1887. (759.)

ANTHONY ASHLEY-COOPER, SEVENTH EARL OF SHAFTESBURY, K.G. 1801–1885. *Plaster bust, modelled by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Philanthropist and social reformer.

Purchased, 1891. (862.)

(*For another portrait, painted by G. F. Watts, R.A., see page* 297.)

GRANVILLE SHARP. 1735–1813. *Drawn in* 1794 *by* **George Dance, R.A.**

Philanthropist. Grandson of John Sharp, Archbishop of York. Sharp was closely identified with the movement for the abolition of slavery, leading to the foundation of an anti-slavery society, together with other philanthropic and missionary enterprises.

Purchased, 1898. (1158.)

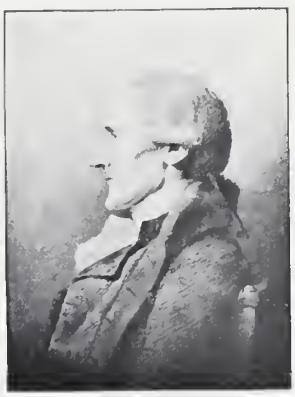
No. 235. 35 in. by $27\frac{1}{2}$ in.

No. 199. $23\frac{1}{4}$ in. by $19\frac{1}{4}$ in.

No. 3. 38 in. by 43 in.

No. 759. $11\frac{1}{4}$ in. by $9\frac{1}{2}$ in.

No. 862.



No. 1158. $9\frac{5}{8}$ in. by $7\frac{1}{4}$ in.

CONVENTION OF THE ANTI-SLAVERY SOCIETY, held in London at the Freemasons' Hall, June, 1840, under the presidency of Thomas Clarkson. *Painted by* **Benjamin Robert Haydon.**

This picture contains 132 portraits. The following among them are the most prominent: Thomas Clarkson, William Allen, Samuel Gurney, George Stacey, Josiah Forster, J. Harfield Tredgold, Mrs. Clarkson, Thomas Clarkson (grandson of the President), Sir Thos. Fowell Buxton, Dr. Stephen Lushington, Daniel O'Connell, M.P., Joseph Sturge, John Cropper, jun., Rev. Wm. Knibb, Rev. Jos. Ketley, S. J. Prescod, H. B. Stanton, M. L'Instant (a delegate from Hayti), G. H. Head, Mrs. Rawson, Amelia Opie, John Opie, Lady Noel Byron, Dr. John Bowring.

See extracts from the Artist's own journal, published in the 'Life' of B. R. Haydon, edited by Tom Taylor, 1853, vol. iii., page 140, under the date June 12th, 1840.

B. R. Haydon, in another communication, which was quoted in the 'Sunday Magazine' for 1865, thus describes the opening of the Convention:—

"Aided by Joseph Sturge and his daughter, Clarkson mounted to the chair, "and sat in it as if to rest, and then in a tender, feeble voice appealed to the "assembly for a few minutes' meditation before he opened the Convention. "After solemnly urging the members to proceed to the last, till slavery was "extinct, lifting his arm and pointing to Heaven (his face quivering with "emotion), he ended by saying, 'May the Supreme Ruler of all human events, "'at whose disposal are not only the hearts but the intellects of men, may He "'in His abundant mercy guide your counsels and give His blessing upon your "'labours.' There was a pause of a moment, and then without an interchange "of thought, or even of look, the whole of this vast meeting, men and women, "said in a tone of subdued and deep feeling, Amen, Amen.

"I was so affected and astonished that it was many minutes before I "recovered sufficiently to perceive the moment of interest I had longed for "had come to pass, and this was the moment I immediately chose for the "picture."

Presented by the Committee of the British and Foreign Anti-Slavery Society, 1880. (599.)

No. 599.

117 in. by 151 in.

REV. JOHN KEBLE. 1792–1866. *Drawn in* 1863 *by* **George Richmond, R.A.**

Divine and poet. According to Cardinal Newman, Keble was "the true and primary author" of what is known as the 'Oxford Movement.'

Bequeathed by the artist, 1896. (1043.)

EDWARD BOUVERIE PUSEY, D.D. 1800–1882. *Drawn in chalks by* **George Richmond, R.A.**

Regius Professor of Hebrew in Oxford and Canon of Christ Church. In 1833 Pusey joined Keble and Newman in the 'Tractarian' or 'Oxford Movement,' for the revival of certain doctrines and from him the movement was sometime known as 'Puseyism.'

Purchased, 1896. (1059.)

JOHN HENRY NEWMAN, D.D. 1801–1890. *Painted in* 1889 *by* **Miss Emmeline Deane.**

Cardinal. Vicar of St. Mary's Oxford, 1828. With Pusey and Hurrell Froude, Newman was one of the principal leaders of what is known as the 'Oxford Movement.' Joined the Roman Church in 1845, and was created a cardinal in 1879. His book, 'Apologia pro vita sua,' is a vindication of his position towards the Church. He was also a poet and writer of great literary taste and merit.

Presented by George Vernon Blunt, Esq., M.D., 1896. (1022.)

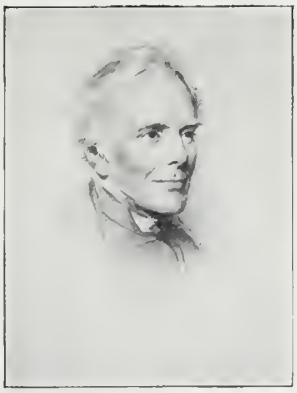
ANOTHER PORTRAIT. *Drawn in chalks about* 1840 *by* **George Richmond, R.A.**

Purchased, 1896. (1065.)

HENRY PARRY LIDDON, D.D. 1829–1890. *Drawn in chalks in* 1866 *by* **George Richmond, R.A.**

At Christ Church, Oxford, he became associated with Pusey and Keble, and shared their views. Canon of St. Paul's Cathedral, 1870, and eminent as a preacher.

Purchased, 1896. (1060.)



No. 1043. $23\frac{7}{8}$ in. by 18 in.

No. 1059. 26 in. by 21 in.

No. 1022. $43\frac{3}{4}$ in. by $34\frac{3}{4}$ in.

No. 1065. 17 in. by 14 in.

No. 1060. $28\frac{1}{2}$ in. by 21 in.

REV. FREDERICK DENISON MAURICE. 1805–1872. *Painted by* **Samuel Laurence.**

One of the chief spiritual leaders in the nineteenth century. In 1846 he was appointed chaplain of Lincoln's Inn, and Professor of Theology at King's College. He was the author of many theological and philosophical essays, and took an active part in promoting the social and moral welfare of the working classes. In 1866 he was elected Professor of Moral Philosophy in the University of Cambridge.

Bequeathed by his widow, 1896. (1042.)

ARTHUR PENRHYN STANLEY, D.D. 1815–1881. *Miniature painting, artist unknown.*

Dean of Westminster. In 1829 he went to Rugby, where he was profoundly influenced by Dr. Arnold, whose life he wrote in 1844. In 1851 he was presented to a canonry at Canterbury, and produced his 'Memorials of Canterbury Cathedral.' In 1855 Dr. Stanley made a prolonged tour in the East, and published his popular work of 'Sinai and Palestine.' In 1862 he again visited Palestine as companion to the Prince of Wales, and in 1863 was appointed Dean of Westminster. As Dean he produced the 'Historical Memorials of Westminster Abbey,' 1867, and 'Essays on Questions on Church and State from 1850 to 1870.'

Presented by the Hon. Philip Stanhope, M.P., a Trustee of the Gallery, 1896. (1072.)

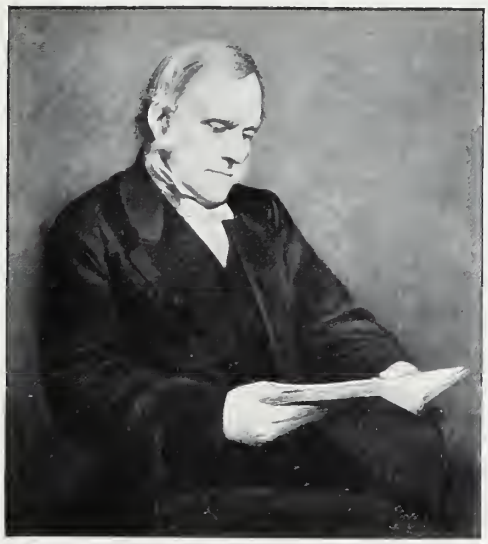
ANOTHER PORTRAIT. *Full-length recumbent figure, modelled in plaster by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Purchased, 1891. (867.)

REV. EDWARD IRVING. 1792–1834. *Drawn by* **Joseph Slater.**

Founder of the 'Holy Catholic Apostolic Church.' He published many of his sermons and orations, which, in consequence of the views which they enunciated, caused his expulsion from the Scottish Church for heresy. The chief tenets of the so-called 'Irvingite' persuasion, which still numbers many influential adherents, are the gift of unknown tongues and the Second Advent of the Messiah.

Purchased, 1876. (424.)



No. 1042. 36⅝ in. by 32⅝ in.

No. 1072. 2⅝ in. by 2 in.

No. 867.

No. 424. 8¾ in. by 6¾ in.

SAMUEL WILBERFORCE, D.D. 1805–1873. *Sketched in oils by* **George Richmond, R.A.**

Third son of William Wilberforce, the philanthropist. Chaplain to the Prince Consort, and successively Dean of Westminster, Bishop of Oxford and Bishop of Winchester. He became the leader of the High Church party, and founded Cuddesdon College for theological students. Wilberforce was perhaps the leading Churchman in his day, his versatility as a preacher and a writer, with his wit and agreeable conversation, making him a considerable figure in society.

Purchased, 1896. (1054.)

ARCHIBALD CAMPBELL TAIT, D.D. 1811–1882. *Bust modelled in plaster by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Born in Edinburgh. In 1842 he succeeded Dr. Arnold in the Head Mastership of Rugby School. Dean of Carlisle, 1849, and Bishop of London, 1856. In 1862 he declined the Archbishopric of York, but accepted that of Canterbury in 1868. Dr. Tait presided over the Church Congress at Croydon in 1877, and the Conference of Anglican Bishops at Lambeth in 1878.

Purchased, 1891. (859.)

CHARLES THOMAS LONGLEY, D.D. 1794–1868. *Drawn in chalks by* **George Richmond, R.A.**

Elected head master of Harrow School, 1829. Appointed first Bishop of Ripon, 1836, and translated to Durham, 1856. In 1860 appointed Archbishop of York, and in 1862 promoted to be Archbishop of Canterbury. In September, 1867, he presided over the Pan-Anglican Synod at Lambeth.

Purchased, 1896. (1056.)

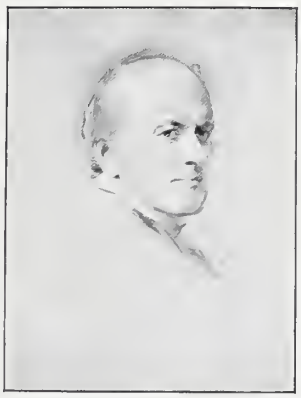
JOHN BIRD SUMNER, D.D. 1760–1862. *Bust modelled in plaster by* **George Gammon Adams.**

For some years he was an assistant master at Eton. In 1828 he was made Bishop of Chester, and in 1848 he succeeded Archbishop Howley as Archbishop of Canterbury and Primate of All England.

Purchased, 1899. (1207.)

No. 1054. $15\frac{3}{4}$ in. by $11\frac{3}{4}$ in.

No. 859.



No. 1056. $23\frac{1}{2}$ in. by $17\frac{1}{8}$ in.

No. 1207.

A MEETING OF THE ROYAL FINE ARTS COMMISSION AT GWYDYR HOUSE, WHITEHALL, in the year 1846. *Painted by* **John Partridge.**

The Fine Arts Commission was appointed 22nd November, 1841, and dissolved in 1863.

The following description of the picture is given in the artist's own words:

"The twofold object of the picture is to commemorate the extension of "Government patronage to the Fine Arts, in the decoration of the New Houses "of Parliament, and to present an assemblage of the eminent men appointed "to carry this purpose into effect.

"The locale of the meeting is Gwydyr House, and (with a view to illustrate "the previous state of art in England, as well as to relieve the monotonous "effect on an unfurnished room, and of a mass of sombre, unpicturesque costume), "an imaginary collection of the works of our principal deceased artists has "been arranged on the walls, and throughout the apartment."

The portraits consist of—

1. THE EARL OF ABERDEEN, K.T.
2. H.R.H. PRINCE ALBERT, K.G.
3. LORD ASHBURTON.
4. CHARLES BARRY, Esq., R.A.
5. VISCOUNT CANNING.
6. LORD COLBORNE.
7. CHARLES EASTLAKE, Esq., R.A. (Sec.).
8. SIR JAMES GRAHAM, Bart.
9. HENRY HALLAM, Esq.
10. BENJAMIN HAWES, Esq., Jun.
11. SIR R. H. INGLIS, Bart.
12. H. GALLY KNIGHT, Esq.*
13. THE MARQUESS OF LANSDOWNE, K.G.
14. THE EARL OF LINCOLN.
15. RIGHT HON. CHARLES SHAW LEFEVRE.
16. LORD LYNDHURST.
17. RIGHT HON. T. B. MACAULAY.
18. VISCOUNT MAHON.
19. VISCOUNT MELBOURNE.
20. VISCOUNT MORPETH.
21. VISCOUNT PALMERSTON, G.C.B.
22. RIGHT HON. SIR ROBERT PEEL, Bart.
23. SAMUEL ROGERS, Esq.
24. LORD JOHN RUSSELL.
25. THE DUKE OF SUTHERLAND, K.G.
26. GEORGE VIVIAN, Esq.
27. LORD WILLOUGHBY D'ERESBY.
28. THOMAS WYSE, Esq.

Presented by the artist, 1872. (342.)

This picture has unfortunately, from the use by the artist of magilp and other injurious materials, become totally obscured and disintegrated. It is no longer fit for exhibition.

THE ORIGINAL DESIGN FOR THE SAME. *Painted in oil colours on paper by* **John Partridge.**

This sketch exhibits some interesting deviations, both in the arrangement of the room and the position of the members of the Commission. Presented by the artist, 1872. (343.)

* Mr. Gally Knight is not represented in the original sketch.

16 14 18 28 10 3 15 11 26 20 9 8 5
24 27 17 7 2 25 19 21 4 6 1 23 13
22

No. 343. 16 in. by 34 in.

JAMES ANDREW BROUN RAMSAY, MARQUESS OF DALHOUSIE. 1812–1860. *Painted in* 1847 *by* **Sir John Watson Gordon, R.A., P.R.S.A.**

He held the office of President of the Board of Trade under Sir Robert Peel in 1845–6, during the critical time of the great railway development, and in 1847 was appointed to be Governor-General of India. He brought the Sikh War to a successful conclusion, and effected the annexation of the Punjaub in 1849. During his administration other rich provinces, including Oudh, were likewise annexed to the British Crown. Lord Dalhousie was the author of many important reforms in the government of India, which were highly beneficial in developing the resources of the country.

Presented by the artist's brother, H. G. Watson, Esq., 1865. (188.)

CHARLES JOHN, EARL CANNING, K.G., G.C.B. 1812–1862. *Drawn in chalks by* **George Richmond, R.A.**

Third son of George Canning, the statesman. Succeeded his brother as Viscount Canning in 1837. Under-Secretary for Foreign Affairs, 1841–46, and Postmaster-General, 1853–55. In 1855 he was appointed Governor-General of India, and during his administration the Mutiny and Sepoy War broke out. In 1858 the Government of India was transferred from the East India Company to the Crown, and Canning became the first Viceroy of India, and was raised to an earldom.

Purchased, 1896. (1057.)

JOHN LAIRD MAIR, BARON LAWRENCE, G.C.B., K.C.S.I., D.C.L., LL.D. 1811–1879. *A terra-cotta bust, modelled by* **Sir Joseph Edgar Boehm, Bart., R.A.**

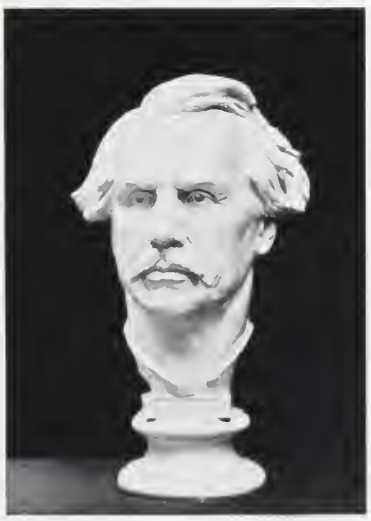
Governor-General of India. Went to India in 1829. Commissioner of the provinces added to the Indian Empire after the first Sikh War, and Chief Commissioner of the Punjaub, 1849, a province that remained faithful during the Mutiny. Succeeded Lord Elgin as Governor-General, 1863. On his return to England, Lord Lawrence became Chairman of the London School Board, 1870–3.

Presented by the artist, 1885. (786.)

(*For another portrait, by G. F. Watts, R.A., see page* 295.)

No. 188. $93\frac{1}{2}$ in. by $58\frac{1}{2}$ in

No. 1057. $24\frac{1}{4}$ in. by 19 in.



No. 786.

SIR THOMAS STAMFORD BINGLEY RAFFLES. 1781–1826. *Painted in* 1817 *by* **George Francis Joseph, A.R.A.**

Eminent Colonial Governor. Author of a 'History of Java,' of which island he was Lieutenant-Governor from 1811 to 1816. Founded the colony and city of Singapore. Upon his return to England he founded the present Zoological Society, of which he was the first President.

Presented by his nephew, the Rev. W. C. Raffles Flint, 1859. (84.)

SIR GEORGE GREY, K.C.B. 1812–1898. *Posthumous portrait painted by* **Hubert von Herkomer, R.A.**

Eminent Colonial Governor. Governor of South Australia, 1841, Governor of New Zealand in 1845 and in 1861 during the two Maori Wars, which he brought to a satisfactory conclusion, and Governor of the Cape of Good Hope, 1854. Premier of New Zealand, 1877.

Presented by the Sir George Grey Memorial Committee, 1901. (1290.)

STRATFORD CANNING, VISCOUNT STRATFORD DE REDCLIFFE, K.G. 1788–1880. *A terra-cotta bust, modelled by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Diplomatist. Ambassador to the Porte during the Crimean War.

Presented by the executors of Miss Mary Anne Talbot, 1888. (791.)

(*For another portrait, painted by G. F. Watts, R.A., see page* 297.)

SIR JAMES STEPHEN, K.C.B., LL.D. 1789–1859. *Marble bust, sculptured in* 1858, *by* **Baron Marochetti, R.A.**

Permanent Under-Secretary for the Colonies and historian. Regius Professor of Modern History at the University of Cambridge. Author of 'Essays in Ecclesiastical Biography,' and other works.

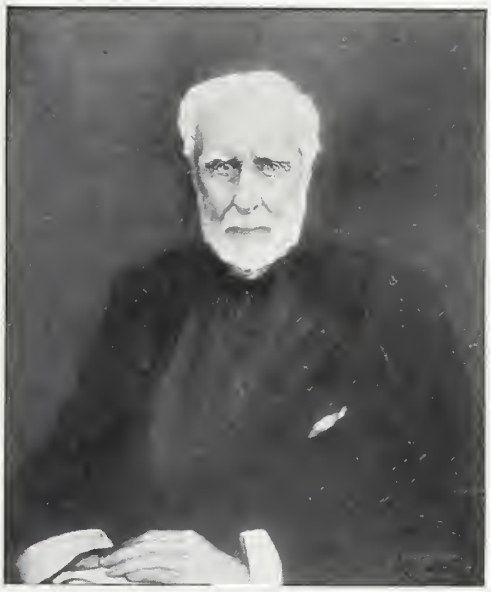
Presented by his grandson, Sir Herbert Stephen, Bart., 1896. (1029.)

SIR JAMES BROOKE. 1803–1868. *Bust modelled in plaster by* **George Gammon Adams.**

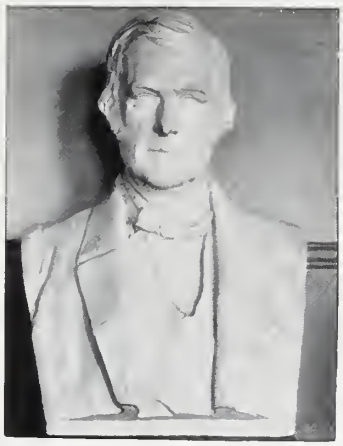
Rajah of Saráwak, Borneo. In 1838 he established himself in Saráwak, where he gained the confidence of the natives, who offered him the government of their country, the independence of which was recognised by the British Government.

Purchased, 1899. (1200.)

No. 84. 55 in. by 43 in.



No. 1290. 35 in. by 29 in.



No. 791.

No. 1029.

No. 1200.

PORTRAITS OF ARCTIC EXPLORERS CONNECTED WITH THE VOYAGES OF SIR JOHN FRANKLIN.

Of the following series of Arctic portraits thirty-six were bequeathed to the National Portrait Gallery, partly by Miss Cracroft, in November, 1892, in accordance with the will of Lady Franklin, and partly by Colonel John Barrow, F.R.S., in April, 1899; two medallions, modelled in plaster by Bernhard Smith, of SIR JOHN RICHARDSON (888) and SIR JAMES CLARK ROSS (887) were presented in 1892 by Sir Joseph Dalton Hooker; and the bust of SIR JOHN FRANKLIN by Andrea Lucchesi was presented by W. F. Rawnsley, Esq.

THE ARCTIC COUNCIL DISCUSSING A PLAN OF SEARCH FOR SIR JOHN FRANKLIN. *Painted by* Stephen Pearce.

The picture represents a meeting at the Admiralty of naval officers and Government officials, engaged in discussing a plan of search for Sir John Franklin and his missing ships, H.M.S. 'Erebus' and 'Terror.'

The persons represented are—

1. **SIR GEORGE BACK, F.R.S.**, 1796 1887. Admiral and Arctic navigator, who served in two expeditions under Sir John Franklin.
2. **JOHN BARROW, F.R.S.** (*see page* 235).
3. **SIR FRANCIS BEAUFORT, K.C.B., F.R.S.** (*see page* 235).
4. **FREDERICK WILLIAM BEECHEY** (*see page* 235).
5. **EDWARD JOSEPH BIRD**, 1799 1881. Admiral and Arctic explorer, who had served in H.M.S. 'Erebus.'
6. **WILLIAM ALEXANDER BAILLIE-HAMILTON** (*see page* 235).
7. **SIR WILLIAM EDWARD PARRY, F.R.S.** (*see page* 235).
8. **SIR JOHN RICHARDSON, F.R.S.** (*see page* 237).
9. **SIR JAMES CLARK ROSS** (*see page* 235).
10. **SIR EDWARD SABINE, F.R.S.** (*see page* 235).

On the walls hang portraits of **SIR JOHN FRANKLIN** (on the left), Commander **JAMES FITZJAMES**, of H.M.S. 'Erebus' (in the centre), and **SIR JOHN BARROW**, Bart., F.R.S. (*see page* 251) (on the right).

Bequeathed by Colonel John Barrow, F.R.S., 1889. (1208.)

1 7 5 9 3 2 10 6 8 4

No. 1208.

45½ in. by 71¾ in.

SIR JOHN FRANKLIN, F.R.S. 1786–1847. *Painted by* **Thomas Phillips, R.A.**

Arctic navigator and Admiral. Entered the Navy in 1801, and was present at the battles of Copenhagen and Trafalgar. In 1818 made the first of several voyages to the Arctic Regions. Lieutenant-Governor of Van Diemen's Land, 1836–1843. In March, 1845, he sailed, in command of the 'Erebus' and 'Terror,' to the Arctic Regions in search of a North-West Passage through the ice. The ships were last heard of in July, 1845, and it was not until 1859 that relics were discovered, pointing to the total loss of the ships and all lives, and the death of Franklin himself on June 11, 1847, after having discovered, if not actually traversed, the North-West Passage of which he was in search.

Franklin Bequest. (903.)

ANOTHER PORTRAIT. *Small bronze bust modelled in* 1898 *by* **Andrea C. Lucchesi.**

Presented by Willingham Franklin Rawnsley, Esq., 1899. (1230.)

JANE GRIFFIN, LADY FRANKLIN. 1792–1875. *Painted at Geneva by* **Miss Romilly.**

Second wife of Sir John Franklin, and daughter of Mr. John Griffin. Accompanied her husband to Australia. When the safety of Franklin's expedition became a matter of serious doubt, she fitted up, mainly at her own expense, five successive expeditions for the search of her husband, the last of which, that of the 'Fox,' brought back the news of his death.

Franklin Bequest. (904.)

No. 903. $29\frac{1}{2}$ in. by $24\frac{3}{4}$ in.

No. 1230.

No. 904 $6\frac{1}{2}$ in. by $5\frac{3}{8}$ in.

These and the following portraits on pages 235, 237 *and* 239, *with the exception of the two medallions of Sir John Richardson and Sir Jas. Clark Ross by Bernhard Smith, were painted by* **Stephen Pearce.** The four large portraits on the opposite page measure $40\frac{1}{2}$ in. by $39\frac{1}{4}$ in., and all the others about 15 in. by 13 in.

The names of officers whose portraits will be found on pages 229–239 *are printed in capital letters.*

HISTORY OF THE EXPEDITIONS TO THE ARCTIC REGIONS IN SEARCH OF SIR JOHN FRANKLIN. 1848–1857.

On May 18th, 1845, an expedition was sent out by the Admiralty to try and penetrate by a North-West Passage from Baffin's Bay on the east to Behring's Straits on the west, from the Atlantic to the Pacific Ocean.

The expedition consisted of H.M.S. 'Erebus' under Captain Sir John Franklin (1786–1847), in command of the expedition, with Commander James Fitz-James as his second in the 'Erebus,' and H.M.S. 'Terror' under Captain F. R. M. Crozier.

The ships were last spoken on July 26th, 1845, by a whaling ship from Aberdeen between Melville Sound and Lancaster Sound, in Baffin's Bay. After that date no further news was received.

In 1847 anxiety began to be felt as to the fate of the expedition.

A search expedition was organised at the Admiralty by JOHN BARROW (1808–1898), SIR FRANCIS BEAUFORT (1774–1857), CAPTAIN F. W. BEECHEY (1796–1856), ADMIRAL W. A. BAILLIE-HAMILTON (1803–1881), permanent officials, assisted by SIR EDWARD SABINE, P.R.S. (1788–1883), and SIR RODERICK MURCHISON (1792–1871), and by the famous Arctic explorers SIR GEORGE BACK (1796–1887), and SIR WILLIAM EDWARD PARRY (1790–1855), with CAPTAIN SIR JAMES C. ROSS (1800–1862) and CAPTAIN EDWARD BIRD (1799–1881), recently returned from the South Polar expedition.

Sir R. McClure (No. 1210).

Sir Leopold McClintock (No. 1211).

Captain Penny (No. 1209).

Sir George Nares (No. 1212).

HISTORY OF THE EXPEDITIONS TO THE ARCTIC REGIONS IN SEARCH OF SIR JOHN FRANKLIN (*continued*).

In 1848 the Admiralty sent out an expedition under the command of Sir James Clark Ross, under whom served **LIEUTENANTS McCLURE** (1807–1873) and **McCLINTOCK** (born 1819, living 1902), in H.M.S. 'Enterprise' and under Captain Edward J. Bird in H.M.S. 'Investigator.' At the same time an expedition was despatched overland under **SIR JOHN RICHARDSON, M.D.** (1787–1865), and **DR. JOHN RAE** (1813–1893), and a third expedition was sent to Behring's Straits in H.M.S. 'Herald' under **CAPTAIN HENRY KELLETT** (1806–1875), and H.M.S. 'Plover' under **CAPTAIN THOMAS E. L. MOORE** (1819–1872).

In January, 1850, the Admiralty despatched a second expedition to Behring's Straits, consisting of H.M.S. 'Enterprise,' **CAPTAIN RICHARD COLLINSON, C.B.** (1811–1883), and H.M.S. 'Investigator,' Commander Robert J. Le M. McClure. It was during this expedition that the later proved the existence of a North-West Passage from Behring's Straits to Baffin's Bay, through which he and his crew returned to England in 1854.

Another searching expedition consisting of four vessels was despatched to Barrow's Straits in the spring of 1850. The command was entrusted to **CAPTAIN H. AUSTIN, C.B.** (1801–1865), in H.M.S. 'Resolute,' under whom were H.M.S. 'Assistance,' **CAPTAIN OMMANNEY** (born 1814, living 1902), H.M.S. 'Intrepid,' Lieutenant J. B. Cator, and H.M.S. 'Pioneer,' **LIEUTENANT SHERARD OSBORN** (1822–1875).

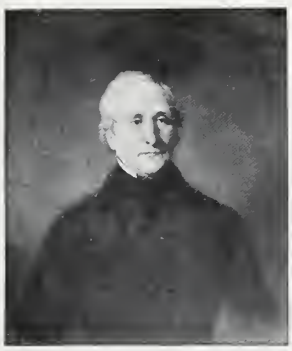
There was also a searching expedition consisting of two brigs, the 'Lady Franklin' and the 'Sophia,' commanded by whaling officers, **CAPTAINS WILLIAM PENNY** and **ALEXANDER STEWART.** All these vessels returned home in October, 1851.

The first traces of Franklin's expedition were discovered by Captain Ommanney, and its first wintering station, together with three graves, by Captain Penny at Beechey Island.

Sir F. Beaufort (No. 918).

John Barrow (No. 905).

F. W. Beechey (No. 911).



Sir E. Sabine (No. 907).

W. A. Baillie-Hamilton (No. 908).

Sir R. I. Murchison, Bart. (No. 906).

Sir W. E. Parry (No. 912).

Sir J. Clark Ross (No. 887).

Sir J. Clark Ross (No. 913).

HISTORY OF THE EXPEDITIONS TO THE ARCTIC REGIONS IN SEARCH OF SIR JOHN FRANKLIN (*continued*).

A private expedition was also sent out at the expense of Lady Franklin—the schooner 'Prince Albert,' Commander Forsyth, R.N.; and, among others, an expedition was fitted out at the expense of Mr. Henry Grinnell, an American, and manned with officers and men of the United States Navy.

In 1851 Lady Franklin again despatched the 'Prince Albert,' under **MR. WILLIAM KENNEDY** (1813–1890), with whom served **LIEUTENANT JOSEPH R. BELLOT** (1826–1852), of the French Navy; and later in the same year the schooner 'Isabel,' **CAPTAIN EDWARD A. INGLEFIELD, R.N.** (1820–1894), was sent to Smith's Sound, at the head of Baffin's Bay.

In 1852 another expedition was organised by the Admiralty, and placed under the command of **CAPTAIN SIR EDWARD BELCHER, C.B.** (1799–1877). It consisted of H.M.S. 'Assistance' (Sir Edward's own ship), **COMMANDER GEORGE HENRY RICHARDS, R.N.** (1820–1896), to which was also attached **SURGEON ROBERT McCORMICK, R.N.** (1800–1890), the leader of a boat expedition; H.M.S. 'Resolute,' Captain Henry Kellett, C.B.; H.M.S. 'Intrepid,' Commander F. L. McClintock; H.M.S. 'Pioneer,' Commander Sherard Osborn; and the depôt ship, H.M.S. 'North Star,' Commander J. W. S. Pullen. These five vessels proceeded to Barrow's Straits. H.M.S. 'Plover,' **COMMANDER ROCHFORT MAGUIRE** (died 1867), was stationed at Behring's Straits.

In 1854, whilst employed by the Hudson Bay Company on a surveying expedition with sledge and boat, Dr. John Rae heard from the Eskimos of Boothia Felix that a party of about forty white men had been met on the west coast of King William's Island, on their way to the Great Fish River, where they had all perished of

Sir J. Richardson (No. 888).

Sir J. Richardson (No. 909).

T. E. L. Moore (No. 1215).

John Rae, M.D. (No. 1213).

Sir R. Collinson (No. 1221).

Sir E. Ommanney (No. 1219).

Sir H. Kellett (No. 1222).

Sir H. T. Austin (No. 1218).

Alexr. Stewart (No. 1220).

Sherard Osborn (No. 1224).

HISTORY OF THE EXPEDITIONS TO THE ARCTIC REGIONS IN SEARCH OF SIR JOHN FRANKLIN (*continued*).

starvation. From these natives he also obtained some relics of this ill-fated party. For this discovery he received the Government reward of £10,000.

In 1855 the Admiralty despatched a Hudson Bay boat expedition down the Great Fish River to follow up these traces; it failed to reach King William's Island, and the Government then decided not to send out any further searching expeditions.

But Lady Franklin and the advocates for further search were not satisfied, because the fate of Sir John Franklin and his hundred and twenty-nine companions had not been ascertained.

In 1857 Lady Franklin despatched, at her own expense, the 'Fox' under Captain F. Leopold McClintock, R.N., with whom also served **LIEUTENANT WILLIAM R. HOBSON, R.N.** (1831–1880), **CAPTAIN ALLEN W. YOUNG** (living 1902), of the mercantile marine, and **DR. DAVID WALKER** (born 1837, living 1902). This expedition was successful in discovering the final proofs of Sir John Franklin's death off King William's Island, and of the subsequent total loss of his ships and of all his officers and men.

A record left by themselves was found, which not only established the truth of their sad fate, but disclosed the very important discoveries they had made before the final disaster overtook them.

A PORTRAIT of **BENJAMIN LEIGH SMITH** (born 1828, living 1902), the eminent Arctic Explorer, forms part of the collection. He made five voyages to the Arctic regions between 1871 and 1881, and discovered many islands and over 200 miles of new coast line. The crew of his lost ship the 'Eira' was rescued in 1882 by the relief expedition commanded by Sir Allen Young.

J. R. Bellot (No. 1227).

Wm. Kennedy (No. 1225).

Sir E. A. Inglefield (No. 1223).

Sir E. Belcher (No. 1217).

Sir G. H. Richards (No. 923).

R. McCormick (No. 1216).

R. Maguire (No. 1214).

Capt. W. R. Hobson (No. 910).

Sir F. L. McClintock (No. 1226).

Sir Allen Young (No. 920).

D. Walker, M.D. (No. 922).

B. Leigh Smith (No. 924).

JAMES ATKINSON. 1780–1852. *Painted by* **Himself.**

Chief surgeon of the Army of the Indus in the first Afghan expedition. Author of 'Sketches in Afghanistan' and a translation of Firdausi's 'Epic of Kings,' and other Persian works. (930.)

This portrait and the six following drawings were presented by the artist's son, the Rev. Canon J. A. Atkinson, 1886–1892.

FRANCIS RAWDON, FIRST MARQUESS OF HASTINGS, K.G. 1754–1826. *Pen and ink sketch, dated* 1820, *by* **James Atkinson.**

Governor-General of India, 1812. Subdued the Gúrkhas, 1814, Holkar, and Peishwa, and annexed the Marátha dominions. (837.)

LORD WILLIAM CAVENDISH BENTINCK, G.C.B. 1774–1839. *Pen and ink drawing by* **James Atkinson.**

Commanded the British forces in Sicily, 1811, and on the east coast of Spain, 1813. First Governor-General of India. (848.)

SIR WILLOUGHBY COTTON, G.C.B., K.C.H. 1783–1860. *Drawn by* **James Atkinson.**

A distinguished general who fought in the Peninsular War, the Afghan Wars, and the Burmese campaigns of 1825–6. (824.)

HORACE HAYMAN WILSON. 1786–1860. *Sketched from the life by* **James Atkinson.**

Oriental scholar. Professor of Sanskrit at Oxford. Librarian at the India House in London. Continued Mill's 'History of India.' (826.)

SIR WILLIAM HAY MACNAGHTEN, BART. 1793–1841. *Drawn in* 1841 *at Jellalabad by* **James Atkinson.**

British Envoy to Shah Shúja in 1839, and treacherously murdered by Akbar Khán's own hands at Cabul during a conference. (749.)

CAPTAIN ARTHUR CONOLLY. 1807–1842. *Sketched from the life, at Cabul, by* **James Atkinson.** (825.)

LIEUTENANT-COLONEL CHARLES STODDART. 1806–1842. *A miniature. Artist unknown.*

Bequeathed by Col. Stoddart's sister, Miss F. A. Stoddart, 1892. (931.)

Captain Conolly and Lieut.-Colonel Stoddart, while on a diplomatic mission at Bokhara, were imprisoned and treacherously murdered by the Amír.

No. 837. $5\frac{1}{2}$ in. by $4\frac{1}{4}$ in.

No. 848. $5\frac{3}{4}$ in. by 5 in.

No. 824. $6\frac{1}{4}$ in. by $4\frac{3}{4}$ in.

No. 930. $8\frac{3}{4}$ in. by $6\frac{3}{4}$ in.

No. 931. $2\frac{3}{8}$ in. by $2\frac{1}{8}$ in.

No. 826. $6\frac{1}{4}$ in. by $4\frac{3}{4}$ in.

No. 749. $6\frac{3}{8}$ in. by 5 in.

No. 825. $5\frac{1}{4}$ in. by $4\frac{1}{2}$ in.

SIR CHARLES JAMES NAPIER, G.C.B. 1782–1853. *Sketched in oils by* **George Jones, R.A.**

The conqueror of Scinde. Served in suppressing the Irish rebellion of 1798, and in Spain. In 1841 he proceeded to India, and after having gained the great battle of Meanee, 1843, and captured Hyderabad, was constituted Governor of Scinde.

Presented by the widow of the artist, 1871. (333.)

ANOTHER PORTRAIT. *Bust modelled in plaster by* **George Gammon Adams.** Purchased, 1899. (1198.)

HUGH, FIRST VISCOUNT GOUGH, G.C.B. 1779–1869. *Drawing by* **Sir Francis Grant, P.R.A.,** *intended to indicate the composition of a large full-length picture.*

Served at the conquest of the Cape of Good Hope in 1795, and in the Peninsular War. Successfully conducted the war with China in 1842. Commander-in-Chief in India. Aided by Sir Henry Hardinge, he achieved the great victories of Mudki, Ferozshah, and Sobraon, 1845. In 1848 he again defeated the Sikhs in the actions of Chillianwallah and Gujarat. Field-Marshal, 1862.

Presented by Charles, second Viscount Hardinge, F.S.A., 1888. (805.)

ANOTHER PORTRAIT. *Bust modelled in plaster by* **George Gammon Adams.** Purchased, 1899. (1202.)

HENRY, FIRST VISCOUNT HARDINGE OF LAHORE, G.C.B. 1785–1856. *Painted by* **Sir Francis Grant, P.R.A.**

A highly distinguished military commander and statesman. Served with distinction during the Peninsular War, and at Ligny. Successively Secretary at War, Secretary for Ireland, and Master General of the Ordnance, and Governor-General of India, 1844. Commander-in-Chief and Field-Marshal.

Presented by the artist, 1876. (437.)

ANOTHER PORTRAIT. *Painted by* **Sir Francis Grant, P.R.A.**

The original sketch, painted on millboard and signed at the back, for the picture at South Park.

Presented by Charles, second Viscount Hardinge, 1878. (508.)

ANOTHER PORTRAIT. *Medallion in bas-relief, modelled by* **George Gammon Adams.** Purchased, 1899. (1207A.)

No. 333. $11\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

No. 805. $6\frac{3}{4}$ in. by $5\frac{1}{4}$ in.

No. 437. $49\frac{1}{2}$ in. by $39\frac{1}{4}$ in.

No. 508. $10\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

No. 1198.

No. 1207A.

No. 1202.

SIR JAMES OUTRAM, BART., G.C.B. 1803–1863. *Painted by* **Thomas Brigstocke.**

General. Went at an early age to India, where he greatly distinguished himself as an administrator, and during the Mutiny shared with Sir Henry Havelock and Sir Colin Campbell the glory of the relief of Lucknow.

Purchased, 1882. (661.)

SIR HENRY MONTGOMERY LAWRENCE, K.C.B. 1806–1857. *A miniature on ivory by a native Indian artist.*

Defender of Lucknow. Elder brother of Lord Lawrence, the Governor-General of India. Died in the Residency of Lucknow from the effects of a wound received during the Mutiny.

Presented by Charles, second Viscount Hardinge, 1884. (727.)

COLIN CAMPBELL, FIRST BARON CLYDE, G.C.B., K.S.I. 1792–1863. *Drawn by* **Sir Francis Grant, P.R.A.**

Field-Marshal. Served with great distinction in the Peninsula, China, the Punjab, and the Crimea, where he commanded the Highland Brigade. As Commander-in-Chief in India he brought the operations for the suppression of the Indian Mutiny of 1857, including the relief of Lucknow, to a successful issue.

Presented by Charles, Viscount Hardinge, 1881. (619.)

ANOTHER PORTRAIT. *Bust modelled in plaster by* **George Gammon Adams.** Purchased, 1899. (1201.)

SIR JAMES HOPE GRANT, G.C.B. 1808–1875. *Painted by* **Sir Francis Grant, P.R.A.**

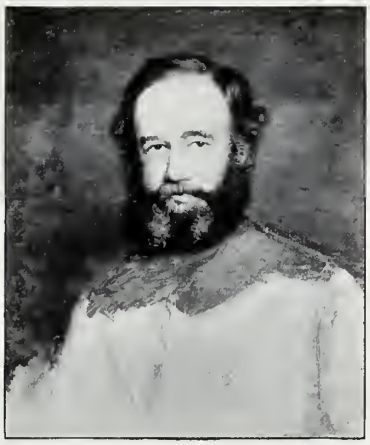
General. Brother of Sir Francis Grant, President of the Royal Academy. Distinguished himself at Delhi, Lucknow, and Cawnpore. Conducted the brilliant campaign in China in 1860.

Purchased, 1888. (783.)

SIR HENRY HAVELOCK, K.C.B. 1795–1857. *Bust modelled in plaster by* **George Gammon Adams.**

The hero of Lucknow. Highly distinguished in the first Afghan and first Sikh Wars. In 1857 during the Indian Mutiny he commanded the column sent to relieve Cawnpore and Lucknow.

Purchased, 1889. (1206.)



No. 661. $23\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

No. 727. $4\frac{1}{8}$ in. by $3\frac{1}{4}$ in.

No. 619. 10 in. by $4\frac{3}{4}$ in.

No. 783. 83 in. by $51\frac{1}{2}$ in.

No. 1201.

No. 1206.

SIR WILLIAM FRANCIS PATRICK NAPIER, K.C.B. 1785–1860. *Marble bust by* **George Gammon Adams.**

General, and military historian. Brother of Sir Charles James Napier. Highly distinguished during the Peninsular War. Author of 'History of the Peninsular War' and 'History of the Conquest of Scinde.' Purchased, 1899. (1197.)

SIR JAMES YORKE SCARLETT, G.C.B. 1799–1871. *Bust modelled by* **Matthew Noble.**

Lieut.-General. Commanded at first the Heavy Cavalry Brigade, and eventually the whole cavalry division in the Crimean War.

Presented by the sculptor's widow, 1888. (807.)

SIR GEORGE POLLOCK, BART., G.C.B., G.C.S.I. 1786 1872. *A marble bust, sculptured in* 1870 *by* **Joseph Durham, A.R.A.**

Field-Marshal. Entered the East India Company Artillery, and greatly distinguished himself in the Burmese War. Effected the relief of Sir Robert Sale at Jellalabad, April, 1842, and recovered Cabul.

Presented by the Executors of Lady Pollock, 1873. (364.)

SIR HARRY GEORGE WAKELYN SMITH, BART., G.C.B. 1788–1860. *Cast from a bust modelled by* **George Gammon Adams.**

Eminent general. Distinguished himself in the Sikh War, gained the important victory of Aliwal, and had a large share in the crowning victory of Sobraon. Governor of the Cape of Good Hope in 1847, and in the following year conducted the first war against the Boers.

Purchased, 1900. (1255.)

ROBERT CORNELIS, FIRST BARON NAPIER OF MAGDALA, G.C.B., G.C.S.I., F.R.S. 1810–1890. *Bust modelled in plaster by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Eminent general. Served in India and China. In 1867 he commanded the Abyssinian expedition. Field-Marshal, 1882, and Constable of the Tower, 1886. Purchased, 1891. (863.)

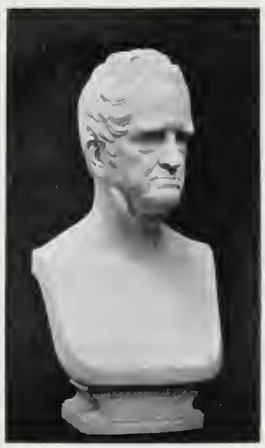
CHARLES GEORGE GORDON, C.B., R.E. 1833–1885. *Plaster bust, modelled by* **Sir Joseph Edgar Boehm, Bart., R.A.**

The eminent general and Governor of the Soudan. Killed on the fall of Khartum, January 26, 1885.

Purchased, 1891. (864.)

No. 1197.

No. 807.



No. 304.

No. 1255.

No 863.

No. 864.

DAVID LIVINGSTONE, LL.D., D.C.L. 1813–1873. *Painted by* **Frederick Havill.**

African traveller and missionary. He spent his life in exploring the interior of Africa, and on two occasions, in 1865 and 1870, expeditions were sent out in search of him. He died of dysentery at Ilala, near Lake Bangweolo. Author of 'Travels and Researches in South Africa,' published in 1857, and 'Expedition to the Zambesi,' in 1865. His 'Last Journals' were published after his death. Buried in Westminster Abbey.

Presented by John Lillie, Esq., 1896. (1040.)

ANOTHER PORTRAIT. *Drawn in* 1857 *by* **Joseph Bonomi.**

Presented by William Smith, Esq., F.S.A., 1874. (386.)

GIOVANNI BATTISTA BELZONI. 1778–1823. *Painted by* **William Brockedon.**

A name inseparably connected with English exploration in Egypt and our national museums. Born in Padua. In 1820 he published a narrative of his 'Operations and Discoveries within the Pyramids, Temples, Tombs, and Excavations in Egypt and Nubia.' In 1823 Belzoni determined to explore the region of Timbuctoo and ascertain the source of the Niger, but died on reaching the kingdom of Benin.

Presented by Humphrey Wood, Esq., 1890. (829.)

MUNGO PARK. 1771–1806. *Miniature painting after* **Henry Edridge, A.R.A.**

African traveller and explorer. First sent to the West Coast of Africa by the African Association in 1795, when he suffered great dangers and privations. On his return he published an account of his travels. In 1803 he undertook on behalf of the Government a fresh expedition to the West Coast of Africa, during which he lost his life in a fight with the natives, while descending the unexplored River Niger.

Presented by Lawrence W. Adamson, Esq., 1897. (1104.)

No. 1040. $41\frac{3}{8}$ in. by $32\frac{3}{4}$ in.

No. 386. $7\frac{1}{2}$ in. by $6\frac{1}{2}$ in.

No. 829. $34\frac{3}{4}$ in. by $27\frac{1}{2}$ in.

No. 1104. $3\frac{1}{4}$ in. by $2\frac{1}{2}$ in.

THOMAS WAGHORN. 1800–1850. *Painted by* **Sir George Hayter.**

Lieutenant in the Navy. Discoverer of the overland route to India, of which he published an account in 1842. There is a monument to him on the Isthmus of Suez.

Bequeathed by Mrs. Mary Venn Wheatley, 1895. (974.)

SIR JOHN BARROW, BART., F.R.S. 1764–1848. *Painted, perhaps, by* **John Jackson, R.A.**

Discoverer, biographer, and traveller. He held the post of second secretary of the Admiralty from 1804 to 1848, and was a constant advocate of scientific exploration, especially in the Arctic regions, where several spots in the polar seas bear his name. Barrow was author of 'Travels in China,' 'Life of Lord Macartney,' 'Travels in South Africa,' and 'Mutiny of the "Bounty."'

Purchased, 1892. (886.)

ANOTHER PORTRAIT. *Miniature. Painter unknown.*

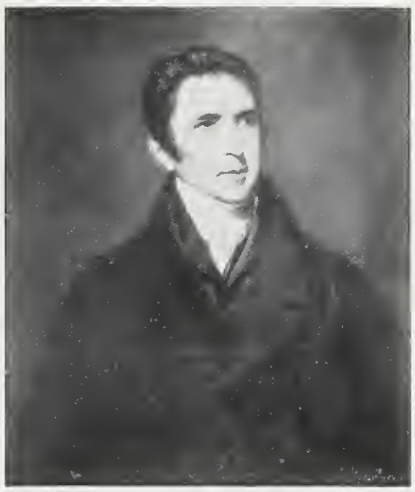
Presented by his son, Colonel Barrow, 1887. (769.)

EDWARD WILLIAM LANE. 1801–1876. *A plaster statue, in Egyptian costume, modelled by his brother,* **Richard James Lane, A.R.A.**

Arabic scholar. Published a 'Description of Egypt' from notes made during his own travels, when he adopted the native dress, and also 'Account of the Manners and Customs of the Ancient Egyptians.' Translator and editor of 'The Thousand and One Nights.'

Presented by his great-nephew, Stanley Lane Poole, Esq., 1893. (940.)

No. 974. 29¼ in. by 24⅜ in.



No. 886. 29¼ in. by 24¼ in.

No. 769. 1⅝ in. 1⅜ in.

No. 940.

SIR RICHARD FRANCIS BURTON, K.C.M.G. 1821–1890. *Painted in* 1876 *by* **Lord Leighton, P.R.A.**

Traveller and orientalist. Entered the East India Company's service, 1842. In 1851 he made his way as a wandering dervish to Mecca and Medina; and in 1856, with Captain Speke, he explored the lake regions of Central Africa and discovered Lake Tanganyika. Consul at Fernando Po in Brazil, at Damascus, and at Trieste. Translator of Camoens's 'Lusiad,' 'The Thousand and One Nights,' etc., and author of a history of 'The Sword,' and numerous volumes relating to his travels.

Presented by the artist's sisters in accordance with their brother's wish, 1896. (1070.)

No. 1070.

$23\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

JOHN TYNDALL, F.R.S. 1820–1893. *Painted by* **John McLure Hamilton.**

Natural philosopher. In 1853 he became a colleague of Faraday as Professor of Natural Philosophy at the Royal Institution, and in 1867 succeeded him as superintendent. The bulk of his lectures were published, and have been translated into many languages.

Presented by his widow, 1901. (1287.)

CHARLES ROBERT DARWIN, LL.D., F.R.S. 1809–1882. *Painted by the* **Hon. John Collier.**

Naturalist and scientific investigator. Son of Dr. Robert Waring Darwin, F.R.S., and grandson of the celebrated Dr. Erasmus Darwin, F.R.S. His great work, 'The Origin of Species by means of Natural Selection,' was first published in 1859; the 'Descent of Man and Selection in relation to Sex' in 1871. These and numerous other works on natural history have established Darwin's fame as the greatest master of original research of the age, and greatly revolutionised modern ideas on the subjects of which he treated.

A replica, with certain corrections, of the portrait painted for the Linnean Society.

Presented by his son, William Erasmus Darwin, Esq., 1896. (1024.)

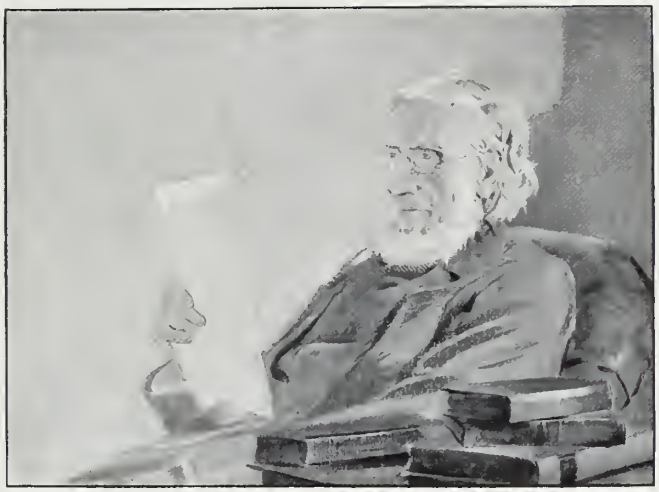
ANOTHER PORTRAIT. *The original model in terra-cotta by* **Sir Joseph Edgar Boehm, Bart., R.A.,** *for the statue now in the Natural History Museum.*

Presented by the artist, 1887. (761.)

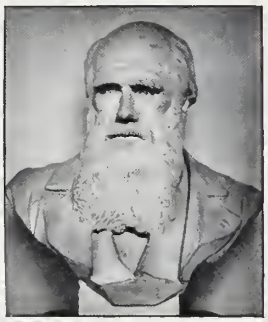
THOMAS HENRY HUXLEY, P.R.S. 1825–1895. *Painted by his son-in-law, the* **Hon. John Collier.**

Eminent man of science. Elected F.R.S. in 1850, and in 1852 Professor of Natural History at the Royal School of Mines. As a lecturer and writer on natural science, Huxley had an extensive influence in education, and may be said to have been the first to make the study of natural science popular. Professor of Comparative Anatomy at the Royal College of Surgeons, 1863–1870, Lord Rector of Aberdeen University, 1872, Secretary to the Royal Society, 1873, and President, 1883–1885.

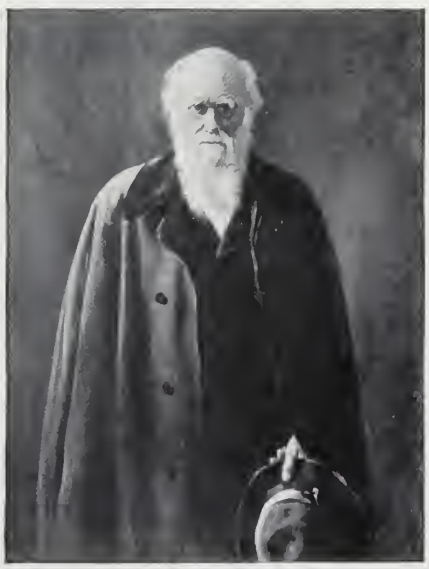
Presented by the artist, 1898. (1174.)



No. 1287. $17\frac{1}{2}$ in. by $23\frac{3}{4}$ in.



No. 761.



No. 1024. $49\frac{1}{2}$ in. by 38 in.

No. 1174. $49\frac{3}{4}$ in. by $39\frac{1}{2}$ in.

SIR FRANCIS RONALDS, F.R.S. 1788–1873. *Painted in* 1871 *by* **Hugh Carter, R.I.**

Inventor of the first working electric telegraph in 1816.

Presented by his nephew, the artist, 1897. (1095.)

SIR CHARLES WHEATSTONE, F.R.S. 1802–1875. *Drawn in chalk by* **Samuel Laurence.**

First adapter of the electric telegraph to public use. Professor of Experimental Philosophy at King's College, London, 1834.

Purchased, 1884. (726.)

MICHAEL FARADAY, F.R.S. 1791–1867. *Painted in* 1842 *by* **Thomas Phillips, R.A.**

Natural philosopher, experimental chemist, electrician, popular lecturer, and secretary to the Royal Institution. Author of many important discoveries in electricity and magnetism, and in pure experimental science.

Purchased, 1868. (269.)

ANOTHER PORTRAIT. *A marble bust, the head sculptured by* **John Henry Foley, R.A.,** *and the rest by* **Thomas Brock, A.R.A.**

Presented by Sir Frederick Pollock, Bart., on behalf of a Committee of Gentlemen, 1886. (748.)

SIR DAVID BREWSTER, F.R.S., K.H. 1781–1868. *Painted in* 1864 *by* **Sir John Watson Gordon, R.A., P.R.S.A.**

Philosopher, optician, inventor, and a brilliant writer on scientific subjects. Born at Jedburgh, in Scotland. Conjointly with Davy, Herschel, and Babbage, he established the British Association.

Deposited by the Trustees and Director of the National Gallery, 1883. (691.)

JAMES CLERK MAXWELL, F.R.S. 1831–1879. *Painted on china from a photograph.*

Professor of Natural Philosophy at Marischal College, Aberdeen, 1856, and of Experimental Physics in Cambridge University, 1871. Original discoverer of several physical laws of the greatest importance, especially in colour perception, electricity and magnetism.

Purchased, 1899. (1189.)

No. 1095. $23\frac{1}{2}$ in. by $19\frac{1}{4}$ in.

No. 726. 27 in. by $20\frac{3}{8}$ in.

No. 269. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

No. 691. $49\frac{1}{2}$ in. by $39\frac{1}{2}$ in.

No. 748.

No. 1189. 7 in. by $5\frac{1}{4}$ in.

SIR WILLIAM JACKSON HOOKER, K.H., F.R.S. 1785–1865. *Modelled by* **Thomas Woolner, R.A.,** *and executed in Wedgwood ware.*

Eminent botanist. Regius Professor of Botany at Glasgow. Director of the Royal Gardens at Kew, where he laid out the present botanical gardens.

Presented by his nephew, Francis Turner Palgrave, Esq., 1896. (1032.)

SIR EDWIN CHADWICK, K.C.B. 1801–1890. *Marble bust sculptured by* **Adam Salomon.**

Social economist and a writer on social science, statistical, educational, and sanitary questions.

Presented by Lady Chadwick, 1890. (849.)

SIR RICHARD OWEN, K.C.B., M.D., F.R.S. 1804–1892. *Painted in* 1845 *by* **Henry William Pickersgill, R.A.**

Naturalist. Conservator of the Hunterian Museum at the Royal College of Surgeons. One of the chief authorities on comparative anatomy, physiology, and osteology, especially of extinct species, and superintendent of the Natural History Departments in the British Museum, 1850–1883.

Presented by his daughter-in-law, Mrs. Owen, 1893. (938.)

SIR HENRY COLE, K.C.B. 1808–1882. *Modelled in plaster by* **Sir Joseph Edgar Boehm, Bart., R.A.**

First secretary of the Department of Science and Art, and general reformer on matters of social importance.

Purchased, 1891. (865.)

SIR CHARLES THOMAS NEWTON, K.C.B., D.C.L., LL.D. 1816–1894. *The original model in plaster by* **Sir Joseph Edgar Boehm, Bart., R.A.,** *for the bust in the British Museum.*

Distinguished archæologist. Appointed Vice-Consul at Mitylene in the Grecian Archipelago in 1852, during which time he carried out works of exploration and excavation of the greatest importance. Keeper of the Greek and Roman Antiquities in the British Museum, and Professor of Archæology at University College, London.

Presented by Miss Amy Frances Yule, 1895. (973.)

No. 1032. 12 in. by 10 in.

No. 849.

No. 938. 55¼ in. by 43½ in.

No. 865.

No. 973.

WILLIAM BUCKLAND, D.D. 1784–1856. *Painted by* **Thomas Phillips, R.A.**

Dean of Westminster, and eminent geologist. His original views were shown in a lecture which he delivered at Oxford in 1820, and afterwards published under the title 'Vindiciæ Geologicæ, or The Connection of Geology with Religion Explained.' Published in 1836 his famous Bridgewater treatise, 'Geology and Mineralogy Considered with Reference to Natural Theology.'

Presented by his daughter and her husband, George Cox Bompas, Esq., 1900. (1275.)

ANOTHER PORTRAIT. *Electrotype from a bust, modelled by* **Henry Weekes, R.A.**

Presented by the sculptor, 1860. (255.)

WILLIAM KINGDON CLIFFORD, F.R.S. 1845–1879. *Painted by the* **Hon. John Collier.**

Mathematician, physicist, and philosopher. One of the most remarkable and luminous thinkers and writers of his day.

Presented by the artist, 1899. (1231.)

SIR CHARLES LYELL, BART., F.R.S. 1797–1875. *Drawn in chalks by* **George Richmond, R.A.**

Eminent geologist. In 1830 published 'Principles of Geology,' which became for some time the standard work on that science. In 1863 he published 'The Antiquity of Man,' in which he defended the doctrines of Darwin, who had been his pupil. Lyell's work as a geologist was of important and lasting influence.

Purchased, 1896. (1064.)

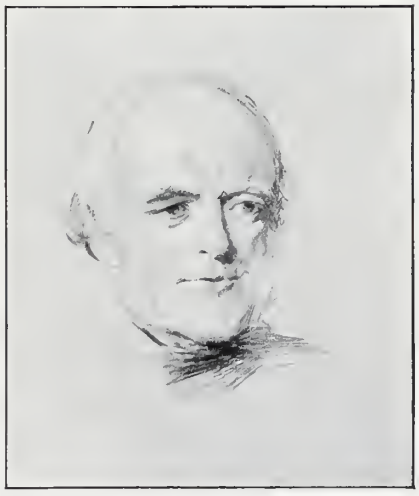
HENRY JOHN STEPHEN SMITH. 1826–1883. *Bust modelled in terra-cotta by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Savilian Professor of Geometry at Oxford. Born in Ireland. In 1874 he became keeper of the University Museum. In pure mathematics Professor Smith had acquired a European reputation. He was also distinguished by his wit and conversational powers.

Presented by the artist, 1888. (787.)

No. 1275. 30 in. by 25 in.

No. 1231. $23\frac{1}{2}$ in. by $18\frac{3}{4}$ in.



No. 1064. 17 in. by 14 in.

No. 255.

No. 787.

GEORGE GROTE, D.C.L., F.R.S. 1794–1871. *Painted in* 1824 *by* **Thomas Stewardson.**

The historian of Greece. His great work, 'The History of Greece,' the first volume of which appeared in 1846, was completed in 1856. He was the author of many political and historical essays, and his last important work, entitled 'Plato and the other Companions of Socrates,' was published in 1865.

Presented by his widow, 1873. (365.)

JOHN WILSON CROKER, LL.D., M.P. 1780–1857. *Painted by* **William Owen, R.A.**

Politician and writer. Chief Secretary for Ireland, 1808, and Secretary to the Admiralty, 1809. He was distinguished for his eloquence, and was an original and a constant contributor to the 'Quarterly Review.' Author of 'Stories from the History of England.'

Presented by Frederick Locker, Esq., 1872. (355.)

THOMAS BABINGTON, BARON MACAULAY. 1800–1859. *Painted by* **Sir Francis Grant, P.R.A.**

Statesman, historian, poet, and essayist. Son of Zachary Macaulay, the philanthropist. In 1825 he wrote his essay on Milton, the first of the celebrated series which he contributed to 'The Edinburgh Review.' In 1834 he went out to India as a member of the Supreme Council of Calcutta, and was the principal agent in preparing a new code of Indian law. Soon after his return he was appointed Secretary at War, and in 1846 Paymaster of the Forces. Author of 'History of England from the Accession of James II.,' and the well-known 'Lays of Ancient Rome.'

The original study for the portrait painted for the Right Hon. the Speaker, John Evelyn Denison, now in the possession of Viscountess Ossington.

Purchased from the artist and presented by Sir William Stirling Maxwell, Bart., K.T., 1877. (453.)

ANOTHER PORTRAIT. *A bronze medallion, modelled in* 1848, *by* **Baron Marochetti, R.A.**

Purchased, 1868. (257.)

No 365. 35 in. by 27 in.

No. 355. 24 in. by 19⅓ in.

No. 453. 11¼ in. by 9¼ in.

No. 257. 9½ in. diameter.

THOMAS CARLYLE. 1795–1881. *Unfinished painting by* **Sir John Everett Millais, Bart., P.R.A.**

The eminent historian and essayist. He contributed at first to reviews and periodicals, his 'Sartor Resartus' appearing in 'Fraser's Magazine' during 1833–4. 'The French Revolution' appeared in 1837, 'Oliver Cromwell's Letters and Speeches' in 1847, and 'The History of Frederick the Great' in 1858–65. His essays and lectures on German literature and those on the ethical and political beliefs of his day are of enduring force. He was a Trustee of the National Portrait Gallery, 1857–1868.

Purchased, 1894. (968.)

ANOTHER PORTRAIT. *Cast from a medallion, modelled in* 1855, *by* **Thomas Woolner, R.A.**

Presented by James L. Caw, Esq., 1899. (1241.)

ANOTHER PORTRAIT. *A terra-cotta bust, modelled by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Presented by the artist, 1882. (658.)

(*For another portrait, by G. F. Watts, R.A., see page* 303.)

JANE BAILLIE WELSH CARLYLE. 1801–1866. *Painted by* **Samuel Laurence.**

Daughter of Dr. John and Grace Welsh. Pupil of Edward Irving. First introduced to Thomas Carlyle in 1821, and married to him in 1826.

Presented by Major-General Sterling, 1898. (1175.)

No. 968. $45\frac{1}{2}$ in. by $34\frac{1}{2}$ in.

No. 1175. $2\frac{1}{8}$ in. by $1\frac{5}{8}$ in.

No. 1241.

No. 658.

CAROLINE ELIZABETH SARAH NORTON, LADY STIRLING-MAXWELL. 1808–1877. *Terra-cotta bust, modelled in* 1873 *by* **Francis J. Williamson.**

Authoress, famous for her beauty and her wit. Known during the period of her literary career as the Hon. Mrs. Norton.

Presented by the artist, 1884. (729.)

SIR WILLIAM STIRLING-MAXWELL, BART., K.T., M.P. 1818–1878. *Terra-cotta bust, modelled in* 1873 *by* **Francis J. Williamson.**

Author of 'The Annals of the Artists of Spain,' 1848, 'The Cloister Life of Charles V.,' 1852, and 'Don John of Austria.'

Presented by the artist, 1884. (728.)

PHILIP HENRY, FIFTH EARL STANHOPE, D.C.L., F.R.S., P.S.A. 1805–1875. *A marble bust, after the original executed at Rome in* 1854 *by* **Lawrence Macdonald,** *and now at Chevening.*

Historian, politician, and essayist. President of the Society of Antiquaries, 1846. Having carried an address in the House of Lords, 4th March, 1856, for the establishment of the National Portrait Gallery, he was at once appointed Chairman of the Board of Trustees, and held that office until his death.

Presented by his son Arthur, Earl Stanhope, F.S.A., 1878. (499.)

ANOTHER PORTRAIT. *Medallion, in plaster, by* **Frederick Thomas,** *being a model on a reduced scale, of the medallion placed over the entrance to the doorway of the National Portrait Gallery.*

Presented by George Scharf, Esq., C.B., F.S.A., 1894. (955.)

RICHARD JEFFERIES. 1848–1887. *Plaster bust by* **Margaret Thomas,** *a reduced replica of the marble bust in Salisbury Cathedral.*

Novelist and naturalist. Author of 'The Gamekeeper at Home,' 'Wild Life in a Southern County,' 'Bevis,' and other works.

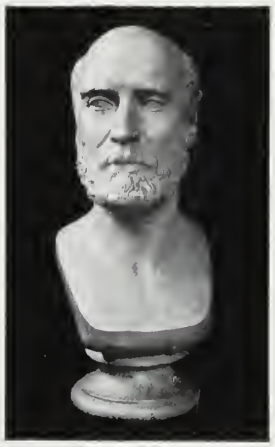
Presented by the artist, 1897. (1097.)

CHARLES KNIGHT. 1791–1873. *A marble bust, sculptured in* 1874 *by* **Joseph Durham, A.R.A.**

Published the 'Penny Magazine,' and the 'Penny Cyclopædia,' and edited the 'English Cyclopædia.' His 'Pictorial Shakespeare,' 'Popular History of England,' and 'Gallery of Portraits' are well known.

Presented by his grandchildren, the sons and daughters of George and Mary Clowes, 1874. (393.)

No. 729.



No. 728.

No. 499.

No. 955.

No. 1097.

No. 393.

SIR FRANCIS GRANT, P.R.A. 1803–1878. *Painted by* **Himself.**

A distinguished portrait painter. Born at Edinburgh. Educated at Harrow, and intended for the law. He was elected a Royal Academician in 1851, and President of the Royal Academy in 1866.

Presented by his daughter, Miss Elizabeth Catherine Grant, 1901. (1286.)

ANOTHER PORTRAIT. *Original cast from a bust modelled by* **Mary Grant** *for the Royal Academy.*

Purchased, 1897. (1088.)

SIR CHARLES LOCK EASTLAKE, P.R.A. 1793–1865. *A marble bust by* **John Gibson, R.A.**

Painter of classical and Italian subjects. In 1841, under the auspices of the Prince Consort, he was appointed Secretary to the Royal Commission for decorating the Houses of Parliament. Keeper of the National Gallery, 1843, and Director in 1855. President of the Royal Academy, 1850. His later years were principally devoted to the literature of the Fine Arts.

Bequeathed by his widow, 1894. (953.)

No. 1286. $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

No. 1088.

No. 953.

SIR EDWIN LANDSEER, R.A. 1802–1873. *Painted by* **John Ballantyne, R.S.A.**

Distinguished animal painter. Third son of John Landseer, the engraver. He was elected an Associate of the Royal Academy in 1827, and a full Academician in 1830. On the decease of Sir C. Eastlake in 1865 he declined the office of President of the Academy. A large number of his works have been engraved, chiefly by his brother, Thomas Landseer, A.R.A.

Represented in Baron Marochetti's studio, modelling one of the great lions, which were placed in Trafalgar Square, 31st January, 1867.

Presented by Wm. Agnew, Esq., 1890. (835.)

ANOTHER PORTRAIT. *Sketched in oils by* **Sir Francis Grant, P.R.A.**

Stated by the artist to be the first study, done at one sitting, for the large portrait in this Gallery (No. 834), but more probably a study for the portrait formerly in the possession of Mr. Hills.

Presented by Sir Richard Quain, Bart., M.D., F.R.S., 1895. (1018.)

ANOTHER PORTRAIT. *Painted by* **Sir Francis Grant, P.R.A.** (*the dog's head by* **Sir Edwin Landseer**).

Presented by Henri, Marquis de Rochefort-Luçay, 1890. (834.)

ANOTHER PORTRAIT. *Drawn at the age of fifty by* **Sir Francis Grant, P.R.A.**

Pen and ink sketch, from the life, on white paper.

The pheasants and woodcock were etched by Sir Edwin as headings for game cards in use at Woburn Abbey.

Presented by Charles, second Viscount Hardinge, 1876. (436.)

No. 835. $30\frac{1}{2}$ in. by $43\frac{3}{4}$ in.

No. 1018. $11\frac{3}{4}$ in. by $9\frac{1}{4}$ in.

No. 834. $44\frac{1}{2}$ in. by $34\frac{3}{4}$ in.

No. 436. $8\frac{1}{2}$ in. by $10\frac{1}{2}$ in.

WILLIAM HENRY HUNT. 1790–1864. *Painted by* **Himself.**

A distinguished water-colour painter of humorous rustic figures, flowers, fruit, and still life. In 1814 he first exhibited at the Water-Colour Society, and joined it as a member in 1827.

Presented by Alexander, tenth Earl of Leven and Melville, 1887. (768.)

WILLIAM JOHN MÜLLER. 1812–1845. *Painted by* **Himself.**

One of the most original and powerful landscape painters both in oil and water-colours. Born in Bristol, the son of a German refugee. In 1838 and 1841 he made journeys to the East.

Purchased, 1901. (1304.)

GEORGE HEMING MASON, A.R.A. 1818–1872. *Painted by* **Valentine Cameron Prinsep, R.A.**

Painter. Went to Rome in 1845, and resided there till 1858, when he returned and commenced the series of idyllic paintings, 'The Cast Shoe,' 'The Evening Hymn,' 'The Harvest Moon,' etc., which are well-known and popular.

Purchased, 1901. (1295.)

JAMES WARD, R.A. 1769–1859. *Painted by* **Himself,** *at the age of seventy-nine.*

Animal painter and engraver. Younger brother of William Ward, the engraver. He attained great excellence as an engraver in mezzotinto, but, early abandoning this branch of the art, became distinguished as an animal painter.

Presented by his son, G. R. Ward, Esq., 1870. (309.)

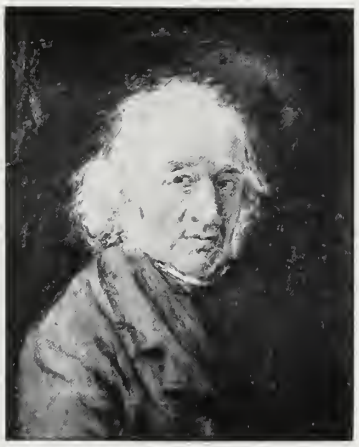
JOHN LEECH. 1817–1864. *Plaster bust, modelled by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Artist and caricaturist. In 1841 Leech made his first appearance as a contributor to 'Punch,' to which he ever afterwards devoted his art.

Purchased, 1891. (866.)

ANOTHER PORTRAIT. *Drawn in water-colours by* **Sir John Everett Millais, Bart., P.R.A.**

Purchased, 1892. (399.)

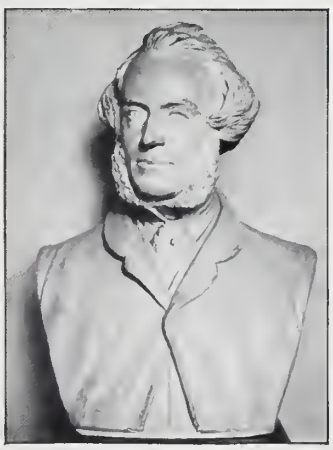


No. 768. $5\frac{1}{8}$ in. by $4\frac{1}{8}$ in.

No. 1304. $3\frac{1}{8}$ m. by $2\frac{3}{4}$ in.

No. 1295. $23\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

No. 309. $24\frac{1}{2}$ in. by $20\frac{3}{4}$ in.



No. 866.

No. 399. $10\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

SIR WILLIAM BOXALL, R.A. 1800–1879. *Unfinished painting by* **Michel Angelo Pittatore.**

Historical and portrait painter. Royal Academician, 1863, and Director of the National Gallery, 1865.

Purchased, 1892. (937.)

DANIEL MACLISE, R.A. 1806–1870. *Painted in* 1846 *by* **Edward Matthew Ward, R.A.**

Historical and portrait painter. Born at Cork. His most noted works are his fresco paintings in the House of Lords, and 'The Meeting of Wellington and Blücher after the Battle of Waterloo' and 'The Death of Nelson.'

Presented by George Scharf, Esq., F.S.A., 1880. (616.)

THOMAS LANDSEER, A.R.A. 1795–1880. *Drawn in chalks by his brother,* **Charles Landseer, A.R.A.**

Engraver. Brother of Sir Edwin Landseer, whose works owed much of their popularity at first to his brother's fine engravings.

Purchased, 1898. (1120.)

ANN MARY NEWTON. 1832–1866. *Painted by* **Herself.**

Distinguished artist; daughter of Joseph Severn, the painter; married in 1861 to Mr. Charles T. Newton, the archæologist.

Bequeathed by her husband, Sir C. T. Newton, K.C.B., 1895. (977.)

JAMES LONSDALE. 1777–1839. *Marble bust sculptured in* 1844 *by* **Edward Hodges Baily, R.A.**

Portrait painter. He was one of the founders of the Society of British Artists, and exhibited at their rooms from the year 1824.

Presented by Mrs. Lonsdale, 1887. (770.)

JOHN BURNET, F.R.S. 1784–1868. *Painted by* **John Simpson.**

Painter, engraver, and writer on art. Author of 'A Practical Treatise on Painting,' and other works.

Bequeathed by Henry Graves, Esq., 1892. (935.)

GEORGE CRUIKSHANK. 1792–1878. *Cast from a bust modelled by* **William Behnes.**

Artist and caricaturist. Noted for his caricatures and humorous illustrations to books. Buried in St. Paul's Cathedral.

Purchased by the Trustees, 1901. (1300.)

No. 937. $26\frac{1}{2}$ in. by 23 in.

No. 616. $17\frac{1}{2}$ in. by $12\frac{1}{2}$ in.

No. 1120. $13\frac{1}{2}$ by $9\frac{3}{4}$ in.

No. 977. $23\frac{1}{2}$ in. by 20 in.

No. 770.

No. 935. 35 in. by 27 in.

No. 1300.

DANTE GABRIEL ROSSETTI. 1828–1882. *Drawn in* 1846 *by* **Himself.**

Poet and painter. Son of Gabriel Rossetti, the distinguished commentator on Dante and professor of Italian at King's College. First placed at Cary's drawing academy, and afterwards entered the Antique School of the Royal Academy. At this period he produced the poems 'My Sister's Sleep' and 'The Blessed Damozel.' Rossetti then became a pupil of Ford Madox Brown, and his name is closely associated with Holman Hunt, Millais, and others of the Pre-Raphaelite school. In 1861 he published his translations of 'The Early Italian Poets,' 'Dante and his Circle' in 1874, and in 1881 he issued a second collection of original poetry. In both painting and poetry he exercised a most important influence on his contemporaries.

Purchased, 1891. (857.)

(*For another portrait, by G. F. Watts, R.A., see page* 307.)

FORD MADOX BROWN. 1821–1893. *Drawn in pencil in* 1852 *by* **Dante Gabriel Rossetti.**

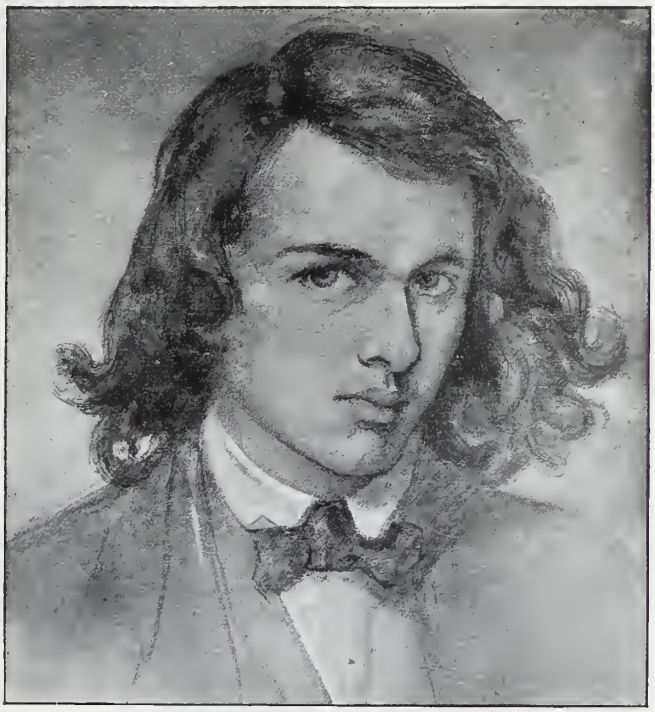
Eminent historical painter. As a painter and thinker of great intellectual power and originality he may be considered as the founder of the 'Pre-Raphaelite School' in England, although he was never a member of the so-called Brotherhood. His principal works are the wall-paintings in the Town Hall, at Manchester, which were completed shortly before his death.

Presented by his son-in-law, W. M. Rossetti, Esq., 1895. (1021.)

SIR JOHN EVERETT MILLAIS, BART., P.R.A. 1829–1896. *Drawn by* **Charles Keene.**

Eminent portrait painter. At first one of the seven members of the Pre-Raphaelite Brotherhood, but later a painter of independent mind and unrivalled skill, whose works are famous throughout the world. Died shortly after his election to be President of the Royal Academy.

Presented by Joseph Pennell, 1898. (1117.)



No. 857. $7\frac{3}{4}$ in. by 7 in.

No. 1021. $6\frac{3}{4}$ in. by $4\frac{1}{2}$ in

No. 1117. $6\frac{1}{2}$ in. by $4\frac{1}{4}$ in.

CHRISTINA GEORGINA ROSSETTI, 1830–1894. (With her mother, **FRANCES MARY LAVINIA ROSSETTI,** 1800–1886.) *Two heads in tinted crayons drawn in* 1877 *by* **Dante Gabriel Rossetti.**

The eminent poetess; daughter of Gabriel Rossetti, professor of Italian in King's College, London, and commentator on Dante, and Frances Mary Lavinia Polidori, his wife; authoress of 'Goblin Market,' 'The Prince's Progress,' and other poems.

Presented by her brother, William Michael Rossetti, Esq., 1895. (990.)

ADELAIDE ANN PROCTER. 1825–1864. *Painted by* **Emma Gaggiotti Richards.**

Poetess, eldest daughter of Bryan Waller Procter. Author of 'Legends and Lyrics,' published in 1858, and a 'Chaplet of Verses,' in 1862. Under the assumed name of 'Miss Mary Berwick' she contributed poems and various writings to 'Household Words' and 'All the Year Round.' These were afterwards published in a collected form, with a preface by Charles Dickens.

Bequeathed by her mother, Mrs. Procter, 1888. (789.)

No. 990. $16\frac{5}{8}$ in. by 19 in.

No. 789. $36\frac{1}{2}$ in. by $29\frac{3}{4}$ in.

MARY ANN CROSS ('GEORGE ELIOT'). 1819–1880. *Drawn in* 1865 *by* **Sir Frederick W. Burton, R.H.A., F.S.A.**

Novelist and poet. Daughter of Robert Evans, of Arbury, Warwickshire. Translated Strauss's 'Life of Jesus,' and Feuerbach's 'Essence of Christianity.' Her first contribution to fiction, 'Amos Barton,' appeared in January, 1857. Author of 'Adam Bede,' 'Romola,' 'Middlemarch,' etc., and other novels, some of which stand in the very first rank in the history of English literature, and also 'The Spanish Gipsy' and other poems.

Presented by her husband, John Walter Cross, Esq., and Charles Lee Lewes, Esq., 1883. (669.)

ANOTHER PORTRAIT, with a portrait of her father, **ROBERT EVANS.** *Drawn in* 1842 *by* **Mrs. Charles Bray.**

Presented by her friend, Mrs. Charles Bray, 1899. (1232.)

No. 669. $20\frac{1}{4}$ in. by 15 in.

No. 1232. $7\frac{1}{8}$ in. by $5\frac{3}{4}$ in. each.

CHARLES DICKENS. 1812–1870. *Painted in* 1855 *by* **Ary Scheffer.**

Novelist. His first work, 'Sketches by Boz,' appeared in the 'Morning Chronicle,' and was published in a collective form in 1836. The famous 'Pickwick Papers' appeared in 1837. These were followed in successive years by 'Nicholas Nickleby,' 'The Old Curiosity Shop,' and 'Barnaby Rudge.' 'American Notes,' and 'Pictures from Italy,' were the results of visits to those countries. In 1850 Dickens founded the weekly periodical 'Household Words,' which was replaced in 1859 by 'All the Year Round.'

Purchased, 1870. (315.)

ANOTHER PORTRAIT. *Painted in* 1839 *by* **Daniel Maclise, R.A.**

Deposited on loan by the Trustees and Director of the National Gallery, 1898. (1172.)

WILLIAM MAKEPEACE THACKERAY. 1811–1863. *Painted by* **Samuel Laurence.**

Satirist, novelist, and humourist. Among his principal works were 'Vanity Fair' (commenced as a serial) in 1847, 'Pendennis,' 1848; 'Esmond,' 1852; 'The Newcomes,' 1853; 'The Virginians,' 1857. His 'English Humourists' and 'The Four Georges' were delivered as lectures in England and in the United States of America. In 1860 he became editor of the 'Cornhill Magazine.'

Purchased from the artist's studio, 1884. (725.)

ANOTHER PORTRAIT. As a boy, at the age of thirteen or fourteen. *A bust, modelled by* **J. Deville.**

Electrotyped from a cast in plaster, in the possession of his daughter, Mrs. Richmond Ritchie. The mould was taken at his mother's residence in Devonshire, when he was home for his holidays.

Presented by Leslie Stephen, Esq., 1881. (620.)

ANOTHER PORTRAIT. *A full-length statuette, modelled by* **Sir Joseph Edgar Boehm, Bart., R.A.**

Presented by Mrs. Charles James Wylie, 1900. (1282.)

ANOTHER PORTRAIT. *A terra-cotta bust; moulded from a plaster model by* **Joseph Durham, A.R.A.**

Presented by Messrs. Henry Graves & Co., 1878. (495.)

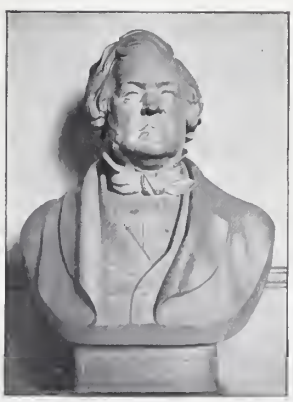
No. 315. $35\frac{1}{2}$ in. by $24\frac{3}{8}$ in.

No. 1172. $35\frac{1}{4}$ in. by 27 in.

No. 725. $29\frac{1}{4}$ in. by $24\frac{3}{4}$ in.

No. 620.

No. 1282.



No. 495.

FREDERICK MARRYAT, R.N., C.B., F.R.S. 1792–1868. *Painted by* **John Simpson.**

Novelist and writer of nautical romances. Entered the Navy in 1806. While Commander of H.M.S. 'Ariadne,' in 1828, he wrote his first story, 'The Naval Officer; or, Scenes and Adventures in the Life of Frank Mildmay,' which was followed by 'The King's Own,' 'Peter Simple,' 'Midshipman Easy,' 'Percival Keene,' and other favourite tales of the sea, which still maintain their popularity.

Bequeathed by his daughter, Miss Augusta Marryat, 1899. (1239.)

WILLIAM WILKIE COLLINS. 1824–1889. *Painted by* **Sir John Everett Millais, Bart., P.R.A.**

The well-known novelist; son of Williams Collins, R.A. Author of many works of fiction, including 'The Woman in White,' 'The Moonstone,' 'Armadale,' etc., many of which appeared in periodicals, such as 'Household Words,' 'The Cornhill Magazine,' etc.

Purchased, 1894. (967.)

GEORGE PAYNE RAINSFORD JAMES. 1801–1860. *Painted in* 1846 *by* **Stephen Pearce.**

Novelist. He became a prolific and successful writer of historical romances and memoirs. He subsequently became Consul-General at Venice, where he died and was buried.

Presented by the artist, 1900. (1259.)

REV. CHARLES KINGSLEY, 1819–1875, AND **HENRY KINGSLEY,** 1830–1876. *Drawn in pen and ink after photographs by* **William S. Hunt.**

Charles Kingsley was the eldest of three noteworthy brothers. Rector of Eversley and Canon of Westminster. He wrote several well-known poems, 'The Saint's Tragedy,' etc., and the romances, 'Yeast,' 'Alton Locke,' 'Westward Ho,' 'Hypatia,' etc., which had a large social influence.

Henry Kingsley, the youngest brother, went to Australia in 1853 for five years, and was the author of many novels of lasting reputation, such as 'Geoffry Hamlyn,' 'Ravenshoe,' 'The Hillyars and the Burtons.'

Presented by the artist, 1901. (1284, 1285.)

No. 1239. 30 in. by 25 in.

No. 967. $10\frac{1}{2}$ in. by $6\frac{5}{8}$ in.

No. 1259. $7\frac{3}{8}$ in. by $6\frac{5}{8}$ in.

No. 1284.

No. 1285.

ALFRED, FIRST BARON TENNYSON. 1809–1892. *A chalk drawing from the life by* **M. Arnault,** *a French artist.*

Poet-Laureate. Published in 1827, with his brother, 'Poems by Two Brothers.' Afterwards published successive volumes of verse, including several famous poems, such as 'In Memoriam,' 'Maud,' 'The Idylls of the King,' etc., and dramas, such as 'Queen Mary,' 'Harold,' etc. Buried in Westminster Abbey.

Presented by Emily, Lady Tennyson, 1894. (970.)

ANOTHER PORTRAIT. *A marble bust, copied by* **Mary Grant** *from the original, sculptured from life in* 1857 *by* **Thomas Woolner, R.A.**

Presented by his son Hallam, Lord Tennyson, 1893. (947.)

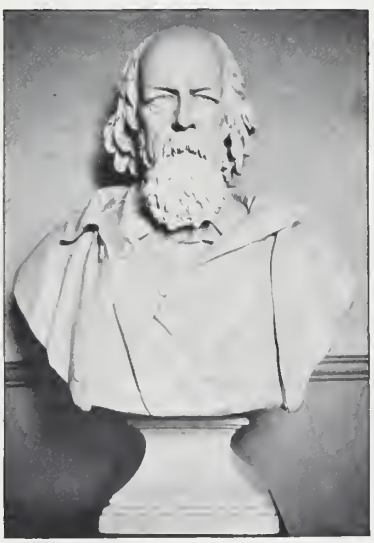
ANOTHER PORTRAIT. *Posthumous bust modelled in plaster by* **Francis J. Williamson.**

Presented by the artist, 1898. (1178.)

(*For another portrait, by G. F. Watts, R.A., see page* 301.)

No. 970. $20\frac{1}{2}$ in. by $16\frac{1}{4}$ in.

No. 947.



No. 1178.

ROBERT BROWNING. 1812–1889. *Painted in* 1884 *by* **Rudolph Lehmann.**

Eminent poet. In 1833 published 'Pauline,' a dramatic poem, and in 1835 'Paracelsus.' In 1837 he wrote his first drama, 'Strafford.' He continued to produce volumes of poetry of great beauty and intellectual merit, the most important being 'Men and Women,' 1855, 'Dramatis Personæ,' 1864, 'The Ring and the Book,' 1867, 'Balaustion's Adventure,' 1871. Husband of Elizabeth Barrett Browning, the poetess.

Presented by the artist, 1890. (839.)

ANOTHER PORTRAIT. *Drawn in chalk at Rome in* 1859 *by* **Field Talfourd.**

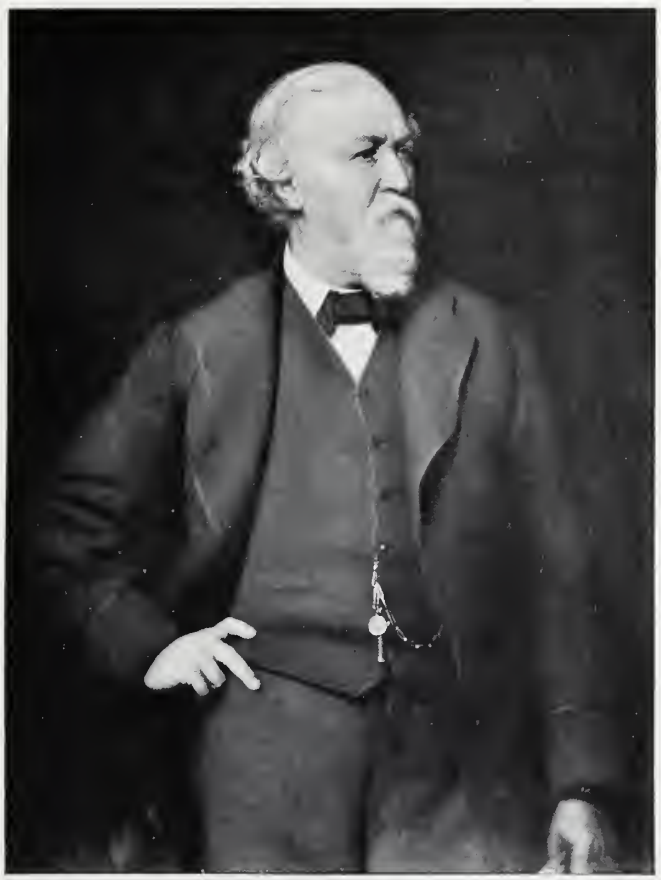
Purchased, 1900. (1269.)

(*For another portrait, by G. F. Watts, R.A., see page* 301.)

ELIZABETH BARRETT BROWNING. 1809–1861. *Drawn in chalk at Rome in* 1859 *by* **Field Talfourd.**

Poetess. Published a translation of the 'Prometheus Bound' of Æschylus in 1833; 'The Seraphim and other Poems,' 1838; 'A Drama of Exile, a Vision of Poets, and the dead Pan,' 1844. In 1846 married Robert Browning, the poet, and settled in Italy, where she produced 'Casa Guidi Windows,' 1851; 'Aurora Leigh,' 1857; etc.

Presented by Miss Ellen Heaton, 1871. (322.)



No. 839. $36\frac{1}{2}$ in. by 28 in.

No. 1269. $25\frac{1}{4}$ in. by $17\frac{1}{2}$ in.

No. 322. 24 in. by $17\frac{1}{2}$ in.

COVENTRY KERSEY DIGHTON PATMORE. 1825–1896. *Painted by* **John Singer Sargent, R.A.**

Poet. Author of 'The Angel in the House,' 1854–1862, 'The Unknown Eros,' 1877, 'Amelia,' and other poems; and in prose of 'Principle in Art,' 'Religio Poetæ,' 'Rod, Root, and Flower,' etc.

Presented by his widow, 1897. (1079.)

No. 1079.

36 in. by 24 in.

ROBERT LOWE, VISCOUNT SHERBROOKE. 1811–1892. *Painted by* George Frederick Watts, R.A.

Statesman. Practised as a lawyer in New South Wales, 1842–1850. M.P. for Kidderminster, 1852, and Vice-President of the Council of Education under Lord Palmerston. First member for the University of London, and remarkable in Parliament as an orator and debater. Chancellor of the Exchequer under Mr. Gladstone in 1868, when he introduced, but failed to carry, his famous match-tax.

Presented by the artist, 1895. (1013.)

JOHN, FIRST EARL RUSSELL, K.G. 1792–1878. *Painted by* George Frederick Watts, R.A.

Statesman. Better known as Lord John Russell. Entered Parliament in 1813, and was mainly instrumental in passing the Roman Catholic Relief Bill in 1829. Introduced the famous Reform Bill which was passed in 1832. Prime Minister, 1846–1852. Foreign Secretary, 1859–1865, and a second time Prime Minister in 1865.

Presented by the artist, 1892. (895.)

For other portraits see page 195.

GEORGE DOUGLAS CAMPBELL, EIGHTH DUKE OF ARGYLL, K.G. 1823–1900. *Painted in* 1860 *by* George Frederick Watts, R.A.

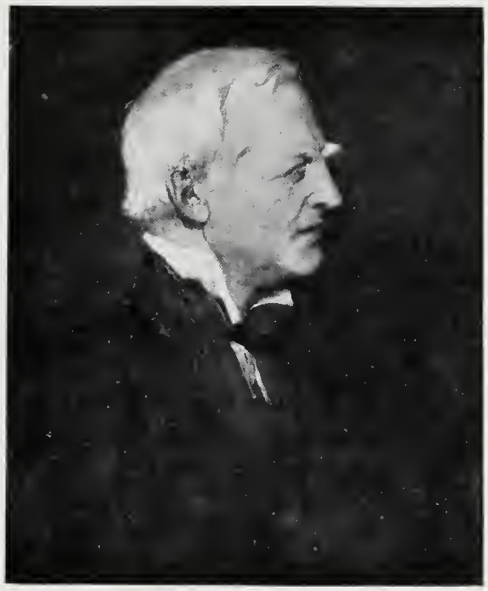
Orator, statesman, and author. In early life he wrote some important essays on Church affairs in Scotland, and in after life was the author of many works on political, scientific, and antiquarian subjects. He first held office in 1852, and in 1868 became Secretary of State for India.

Presented by the artist, 1900. (1263.)

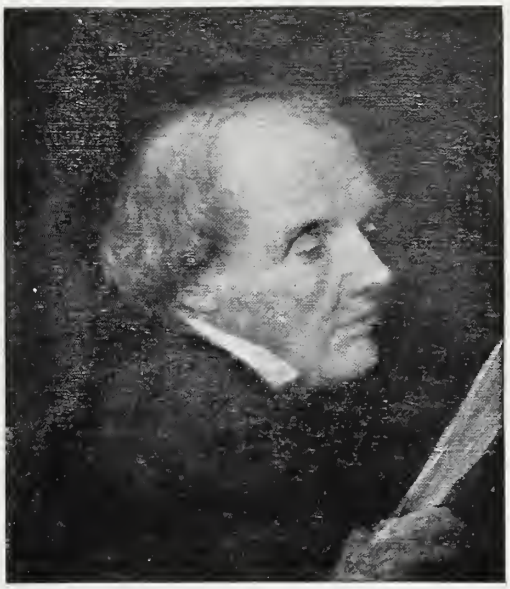
WILLIAM EWART GLADSTONE. 1809–1898. *Painted in* 1865 *by* George Frederick Watts, R.A.

The great statesman and orator. Famous also for his theological and classical knowledge and writings. Entered Parliament in 1832. Chancellor of the Exchequer, 1852. Four times Prime Minister: in 1868, 1880, 1886, and 1892. Buried in Westminster Abbey.

Presented by the artist, 1898. (1126.)



No. 1013. 25½ in. by 20½ in.



No. 895. 17½ in. by 14½ in.

No. 1263. 23½ in. by 19½ in.

No. 1126. 25 in. by 21½ in.

JOHN LAIRD MAIR, BARON LAWRENCE, G.C.B., K.C.S.I., D.C.L., LL.D. 1811–1879. *Painted by* George Frederick Watts, R.A.

Governor-General of India. Commissioner of the provinces added to the Indian Empire after the first Sikh War. On the annexation of the Punjaub in 1849 he was appointed Chief Commissioner of that great province, which, by the admirable reorganisation effected by him and his fellow-commissioners, was so completely reconciled to British rule that it remained faithful throughout the great Mutiny of 1857. In 1863 he succeeded Lord Elgin as Governor-General. Chairman of the London School Board from 1870 to 1873.

Presented by the artist, 1895. (1005.)

For another portrait, see page 225.

EDWARD ROBERT BULWER-LYTTON, FIRST EARL OF LYTTON, G.C.B. 1831–1891. *Painted by* George Frederick Watts, R.A.

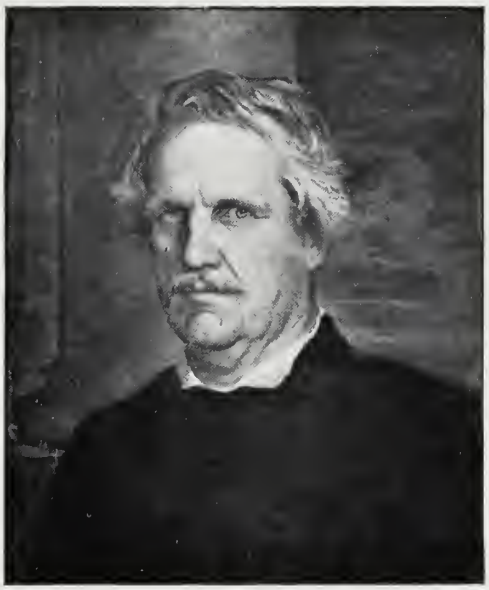
Only son of Lord Lytton, the novelist. Entered the diplomatic service, and served in various countries. Distinguished under the pseudonym of 'Owen Meredith' as the author of several poems of distinguished merit. Viceroy of India from 1876 to 1880. Ambassador to France from 1887 to 1891.

Presented by the artist, 1895. (1007.)

FREDERICK TEMPLE HAMILTON-TEMPLE-BLACKWOOD, FIRST MARQUESS OF DUFFERIN AND AVA, K.P., G.C.B., G.C.S.I., G.C.M.G., G.C.I.E., F.R.S., etc. 1826–1902. *Painted by* George Frederick Watts, R.A.

Eminent statesman and diplomatist. After holding various diplomatic and political posts, he held the high offices successively of Governor-General of Canada, 1872–1876; Ambassador to Russia, 1879–1881, and to Turkey, 1881–1882; Viceroy of India, 1884–1888; Ambassador to Italy, 1888, and to France, 1891. Also distinguished as a conversationalist and man of letters.

Presented by the artist, 1902. (1315.)



No. 1005. $23\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

No. 1007. 26 in. by 21 in.

No. 1315. $25\frac{1}{2}$ in. by $20\frac{1}{2}$ in.

ANTHONY ASHLEY-COOPER, SEVENTH EARL OF SHAFTESBURY, K.G. 1801–1885. *Painted by* **George Frederick Watts, R.A.**

Philanthropist and social reformer. M.P. for Woodstock, 1826, and Commissioner of the Board of Control. As Lord Ashley he energetically promoted the cause of factory legislation to improve the condition of children and to relieve them from overwork. President of the Bible Society and of the Pastoral Aid Society.

Presented by the artist, 1895. (1012.)

EDMUND, FIRST BARON LYONS, G.C.B. 1790–1858. *Painted by* **George Frederick Watts, R.A.,** *at Constantinople.*

Admiral. Eminent both as a naval commander and in diplomacy. Attained distinction in 1818 in Java, and took part in the battle of Navarino. Minister Plenipotentiary at Athens. On the outbreak of the Russian War, in 1854, Sir Edmund commanded the Black Sea fleet.

Presented by the artist, 1883. (685.)

JOHN SINGLETON COPLEY, BARON LYNDHURST, F.R.S. 1772–1863. *Painted at the age of ninety by* **George Frederick Watts, R.A.** *The last portrait ever painted of him.*

Lord Chancellor. Son of J. S. Copley, R.A., and born at Boston, U.S.A. Called to the Bar at Lincoln's Inn, 1804; M.P., 1818; Solicitor-General, 1819; Attorney-General, 1824; and Master of the Rolls, 1826. Thrice Lord Chancellor: in 1827, 1834, and 1841.

Presented by the artist, 1883. (683.)

For another portrait, see page 207.

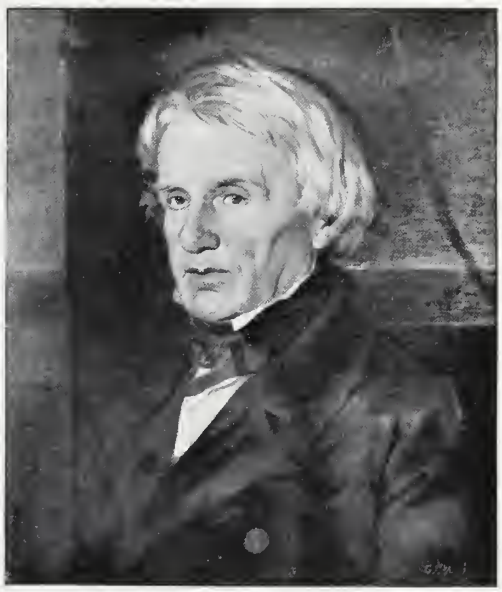
STRATFORD CANNING, VISCOUNT STRATFORD DE REDCLIFFE, K.G. 1788–1880. *Painted by* **George Frederick Watts, R.A.**

Diplomatist. A cousin of the Prime Minister, George Canning. Served at Constantinople in 1808; at Vienna in 1814; at St. Petersburg, 1824; and in 1841 succeeded Lord Ponsonby as Ambassador at Constantinople, from which time he exercised a supreme influence over the councils of the Porte, and efficiently supported the British Government during the Russian War. Popularly known as 'The Great Elchi.'

Presented by the artist, 1883. (684.)

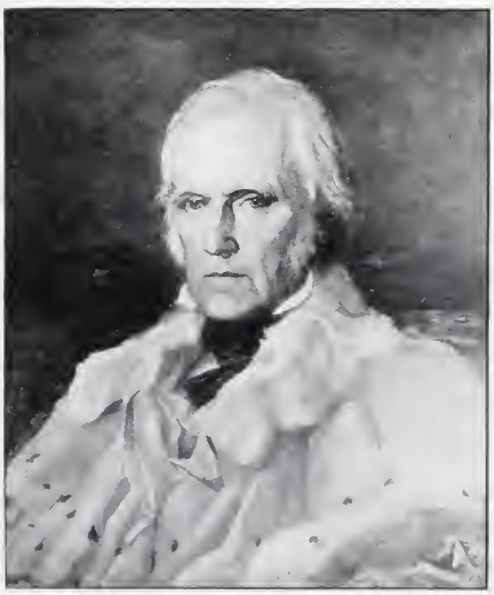
For another portrait, see page 227.

No. 1012. 23½ in. by 19½ in.



No. 685. 23½ in. by 19½ in.

No. 683. 23 in. by 19½ in.

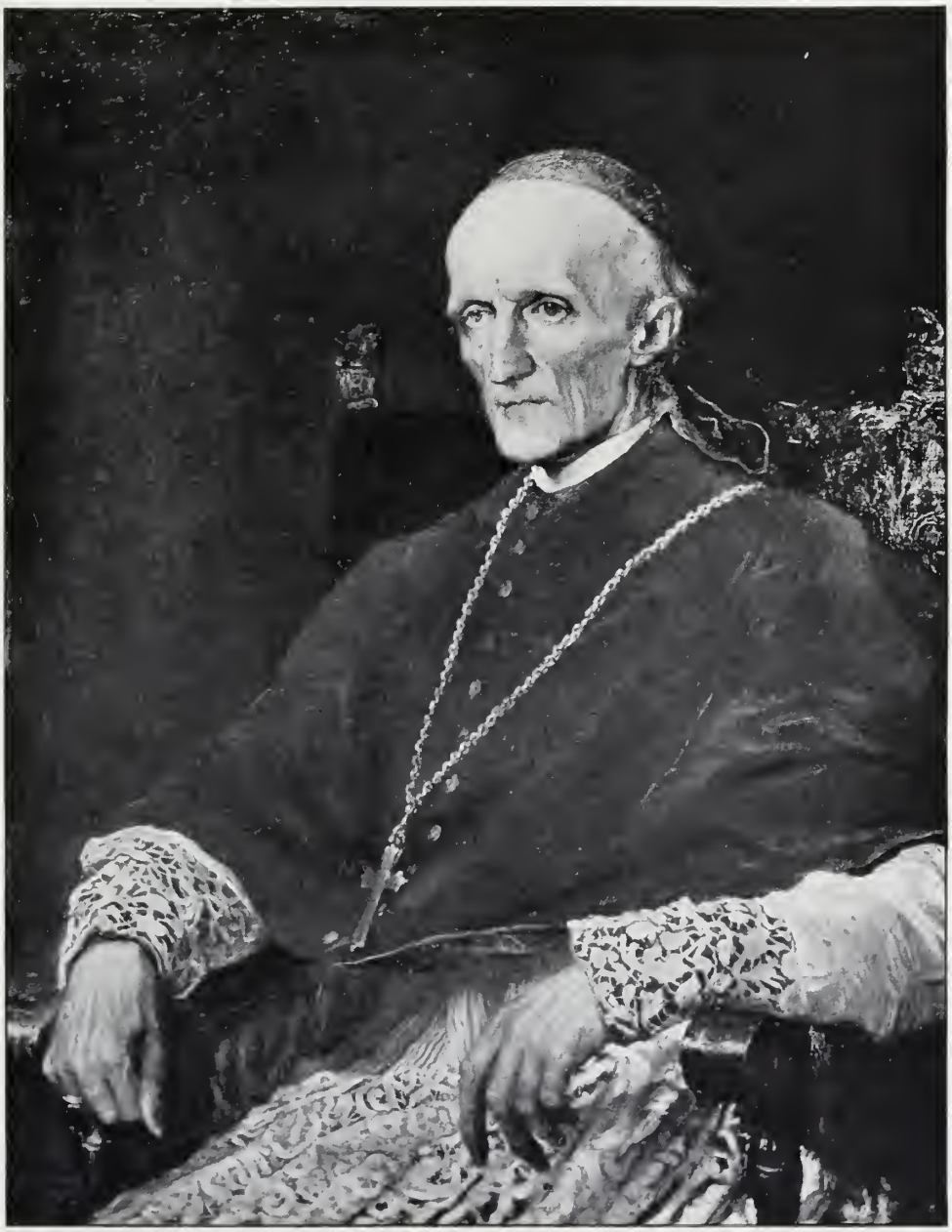


No. 684. 23½ in. by 19½ in.

HENRY EDWARD MANNING, D.D. 1808–1893. *Painted by* **George Frederick Watts, R.A.**

Cardinal Archbishop of Westminster. Educated at Harrow and Balliol College, Oxford. Rector of Wool-Lavington, Sussex, 1833, and married to Miss Sargent, sister-in-law of Bishop Wilberforce. After his wife's death Manning became one of the leaders of the High Church party, and Archdeacon of Chichester. Received into the Church of Rome in 1851, succeeded Cardinal Wiseman as Archbishop of Westminster, 1865, and created Cardinal, 1875. One of the most prominent and active churchmen of his day, distinguished as a divine, a politician, and a philanthropist.

Presented by the artist, 1895. (1008.)



No. 1008. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

MATTHEW ARNOLD. 1822–1888. *Painted by* **George Frederick Watts, R.A.**

Poet, critic, and essayist. Eldest son of Dr. Thomas Arnold. An Inspector of Schools, and Professor of Poetry at Oxford. Published in 1868 a volume, 'The Schools and Universities of the Continent,' and subsequently 'The Strayed Reveller,' and other well-known poems. Also published several essays, among them being 'Culture and Anarchy,' 'Literature and Dogma,' etc.

Presented by the artist, 1895. (1000.)

SIR HENRY TAYLOR, K.C.M.G. 1800–1886. *Painted by* **George Frederick Watts, R.A.**

In his early life was midshipman, critic, and dramatist; afterwards became a clerk in the Colonial Office. Author of 'Philip van Artevelde,' published in 1834, and other works in poetry and prose.

Presented by the artist, 1895. (1014.)

ROBERT BROWNING. 1812–1889. *Painted in* 1875 *by* **George Frederick Watts, R.A.**

The eminent poet.

Presented by the artist, 1895. (1001.)

For other portraits, see page 289.

ALFRED, FIRST BARON TENNYSON. 1809–1892. *Painted by* **George Frederick Watts, R.A.**

Poet-Laureate.

Presented by the artist, 1895. (1015.)

For other portraits, see page 287.

No. 1000. 26 in. by 20½ in.

No. 1014. 23½ in. by 19½ in.

No. 1001. 25½ in. by 20½ in.

No. 1015. 24 in. by 20 in.

THOMAS CARLYLE. 1795–1881. *Painted in* 1869 *by* **George Frederick Watts, R.A.**

The eminent historian and essayist. Born at Ecclefechan. Contributed at first to reviews and periodicals, his 'Sartor Resartus' appearing in 'Fraser's Magazine' during 1833–4. 'The French Revolution' appeared in 1837, 'Oliver Cromwell's Letters and Speeches' in 1847, and 'The History of Frederick the Great' 1858–65. Trustee of the National Portrait Gallery, 1857–68.

Presented by the artist, 1895. (1002.)

For other portraits, see page 265.

JOHN STUART MILL. 1806–1873. *Painted by* **George Frederick Watts, R.A.**

Philosopher, political economist, and essayist. Son of James Mill, the historian of British India. Author of 'A System of Logic,' 1843; 'Principles of Political Economy,' 1848; 'Liberty,' 1859; 'Representative Government,' 1860; and 'Utilitarianism,' 1862.

Presented by the artist, 1895. (1009.)

JAMES MARTINEAU, D.D. 1805–1900. *Painted by* **George Frederick Watts, R.A.**

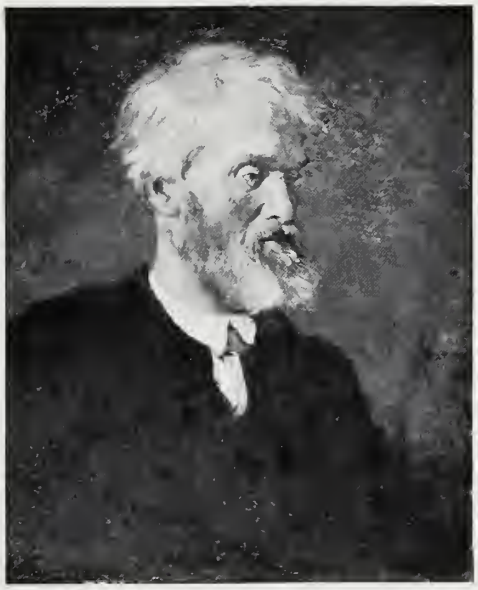
Eminent philosopher and writer on religious subjects. Brother of Miss Harriet Martineau. At first a minister in the Presbyterian Church. Minister of the Portland Street Chapel in London, 1859–1872, and Principal of Manchester New College, London, 1869–1885. As a writer and preacher, he was one of the chief leaders of religious thought in the nineteenth century.

Presented by the artist, 1900. (1251.)

HENRY HART MILMAN, D.D. 1791–1868. *Painted by* **George Frederick Watts, R.A.**

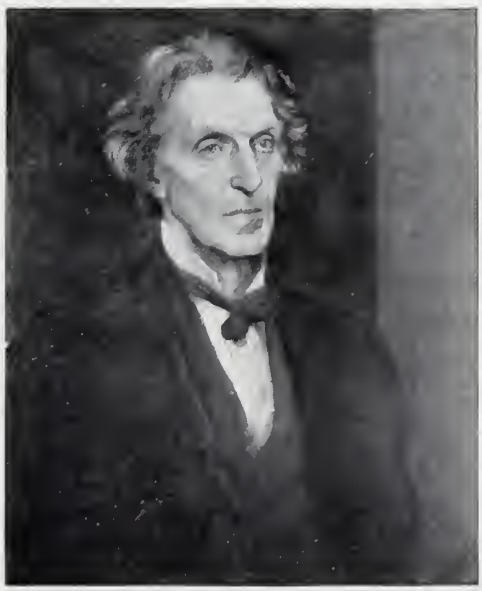
Dean of St. Paul's. Divine and writer. Won the Newdigate Prize at Oxford. Also distinguished as a Sanskrit scholar and historian, his principal historical work being 'The History of Latin Christianity.'

Presented by the three sons of Dean Milman, 1902. (1324.)



No. 1002. 25¼ in. by 20½ in.

No. 1009. 25⅜ in. by 20½ in.



No. 1251 25½ in. by 20½ in.

No. 1324. 25½ in. by 20½ in.

SIR ANTHONY PANIZZI, K.C.B. 1797–1879. *Painted by* **George Frederick Watts, R.A.**

A native of Italy, and exiled for participation in the Carbonaro conspiracy. Took refuge in England and, through the interest of Lord Brougham, was appointed assistant-librarian in the British Museum in 1831. He was appointed keeper of the printed books in 1837, and principal librarian in 1856. He assisted largely in the development of the library by his scheme for the general catalogue and his plans for the extension of the library and the construction of the present reading-room.

Presented by the artist, 1895. (1010.)

SIR AUSTEN HENRY LAYARD, G.C.B. 1817–1894. *Drawn by* **George Frederick Watts, R.A.**

Explorer and diplomatist. Famous for his excavations at Nineveh and Babylon, the main results of which are deposited in the British Museum. Entered Parliament in 1852, and served as Under Secretary for Foreign Affairs and First Commissioner of Works. Ambassador at Constantinople from 1877 to 1880.

Presented by the artist, 1895. (1006.)

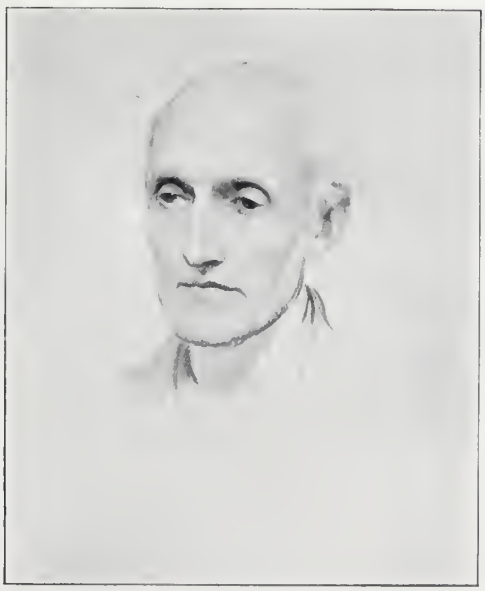
THOMAS WRIGHT. 1790–1875. *Drawn by* **George Frederick Watts, R.A.**

The prison philanthropist. Born at Manchester. A working man, who, after succeeding in life, devoted his money and leisure to reclaiming prisoners and criminals, and was instrumental in bringing many back to lead an honest and respectable life. In the Town Hall at Manchester there is a picture, by Watts, 'The Good Samaritan,' for which this drawing was used as a study.

Presented by the artist, 1895. (1016.)

No. 1010. $29\frac{1}{4}$ in by 29 in.

No. 1026. $23\frac{1}{2}$ in. by 19 in.



No. 1016. $18\frac{1}{4}$ in. by 15 in.

FREDERIC, BARON LEIGHTON OF STRETTON, P.R.A. 1830–1896. *Painted by* George Frederick Watts, R.A.

Eminent painter. In 1855 exhibited his great picture, 'Cimabue's Madonna carried in Procession through Florence.' Elected R.A., 1869, and President of the Royal Academy, 1878. For his numerous services to his country and to the cause of Art, Leighton was created a Baronet in 1886, and in January, 1896, elevated to the Peerage, being the first painter upon whom this honour has been conferred.

Presented by the artist, 1896. (1049.)

WILLIAM MORRIS. 1834–1896. *Painted in* 1880 *by* George Frederick Watts, R.A.

Poet, decorative artist and craftsman, and socialist. Author of 'The Defence of Guenevere,' 1858, 'The Life of Jason,' 1867, 'The Earthly Paradise,' 1868–70, and other well-known poems. Associated from 1863 with Rossetti, Burne-Jones, Madox Brown, and other prominent artists in a practical and theoretical movement for the improvement in the design and manufacture of articles for domestic use, and exercised a powerful influence on contemporary life.

Presented by the artist, 1897. (1078.)

DANTE GABRIEL ROSSETTI. 1828–1882. *Painted by* George Frederick Watts, R.A.

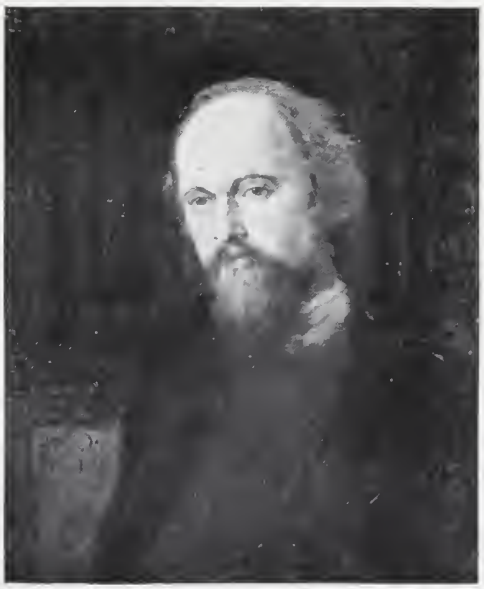
Poet and painter.

Presented by the artist, 1895. (1011.)

(*For another portrait, drawn by Himself, see page* 297.)

No. 1049. 38½ in. by 29⅜ in.

No. 1078. 25½ in. by 20½ in.



No. 1011. 25½ in. by 20⅜ in.

SIR CHARLES HALLÉ. 1819–1895. *Painted by* George Frederick Watts, R.A.

Eminent pianist and musical conductor. A native of Germany, but resident for the greater part of his life in England. Director of the Musical Institution at Manchester.

Presented by the artist, 1895. (1004.)

FRIEDRICH MAX MÜLLER, P.C., LL.D., D.C.L. 1823–1900. *Painted by* George Frederick Watts, R.A.

Born at Dessau in Germany. Son of the poet, Wilhelm Müller. Distinguished for his researches and publications in the domain of comparative philology. Settled in Oxford in 1848. Taylorian Professor of Modern Languages, 1854, and the first Professor of Comparative Philology, 1868.

Presented by the artist, 1900. (1276.)

SIR JOHN PETER GRANT, G.C.M.G. 1807–1893. *Painted by* George Frederick Watts, R.A.

Colonial governor. In 1854 he was elected a member of the Council of India. In 1866 he was appointed Governor of Jamaica after the recall of Governor Eyre, and was successful in restoring peace and quiet in that island.

Presented by the artist, 1898. (1127.)

SIR ANDREW CLARK, BART., M.D., F.R.S. 1826–1893. *Painted by* George Frederick Watts, R.A.

Eminent physician. He was President of the Royal College of Physicians on several occasions. Author of various essays on medical subjects.

Presented by the artist, 1895. (1003.)

No. 1004. 29¼ in. by 19¼ in.

No. 1276. 28 in. by 24 in.

No. 1127. 25½ in. by 20¼ in.

No. 1003. 25½ in. by 20¼ in.

JOHN RUSKIN. 1819–1900. *Drawn by* **George Richmond, R.A.**

Artist and writer on art. Son of a wine-merchant and educated at Christ Church, Oxford. In 1842 he published the first volume of 'Modern Painters, by a Graduate of Oxford.' This book and those that followed it revolutionised the whole trend of thought on art and artists, and rank also among the masterpieces of English prose. Ruskin's other important works were 'The Seven Lamps of Architecture,' 1849, 'The Stones of Venice,' 1851–3. The last volumes of 'Modern Painters' were published in 1856. He wrote numerous other books on ethics, political economy, and kindred subjects, which have had an enduring influence. He was three times Slade Professor of Fine Art in the University of Oxford.

Purchased, 1896. (1058.)

ANOTHER PORTRAIT. *Bust modelled by* **Sir Joseph Edgar Boehm, R.A.**

Presented by George, ninth Earl of Carlisle, 1896. (1053.)

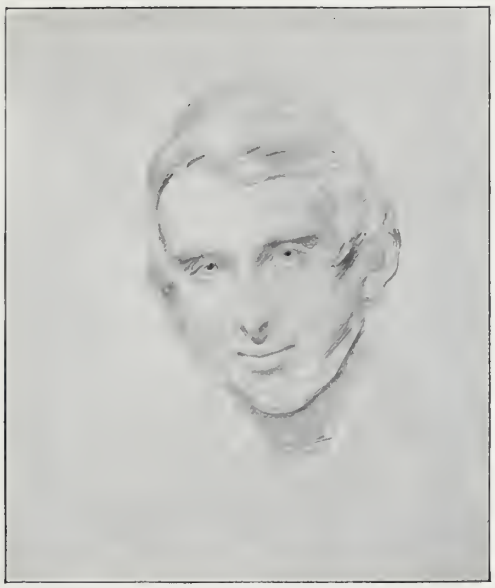
ROBERT LOUIS BALFOUR STEVENSON. 1850–1894. *Sketch, painted in one sitting, by* **Sir William Blake Richmond, K.C.B., R.A.**

Novelist, essayist and poet. Author of various books and essays, romances and other works, including 'Virginibus Puerisque,' 'Treasure Island,' 'New Arabian Nights,' 'Child's Garden of Verse,' 'Dr. Jekyll and Mr. Hyde,' etc. His writings are remarkable for style, wit and humour. Died in Samoa, where he had settled.

Presented by the artist, 1896. (1028.)

ANOTHER PORTRAIT. *Drawn in pencil from the life at Sydney, N.S.W., in* 1893 *by* **Percy F. S. Spence.**

Purchased, 1899. (1184.)



No. 1058. $16\frac{7}{8}$ in. by 14 in.

No. 1053.

No. 1028. 28 in. by 21 in.

No. 1184. 10 in. by $8\frac{1}{2}$ in.

SIR ARTHUR SEYMOUR SULLIVAN, M.V.O., MUS.DOC. 1842–1900. *Painted in* 1888 *by* **Sir John Everett Millais, Bart., P.R.A.**

Eminent musical composer. First gained public notice for his music to 'The Tempest,' in 1862. Though he was distinguished as a composer of operas, oratorios, church music, songs, etc., he is perhaps better known for his association with Mr. W. S. Gilbert in the series of comic operas, commencing with 'Cox and Box,' in 1867, and comprising 'The Sorcerer,' 1877, 'H.M.S. Pinafore,' 1878, 'Patience,' 1881, 'The Mikado,' 1885, and others. Buried in St. Paul's Cathedral.

Bequeathed by Sir Arthur Sullivan. (1325.)

ARTHUR GORING THOMAS. 1850–1892. *Drawn in red chalks by* **Francis Inigo Thomas.**

Musical composer of many popular songs, and of the operas 'Esmeralda,' 'Nadeshda,' and others.

Presented by the artist, 1902. (1316.)

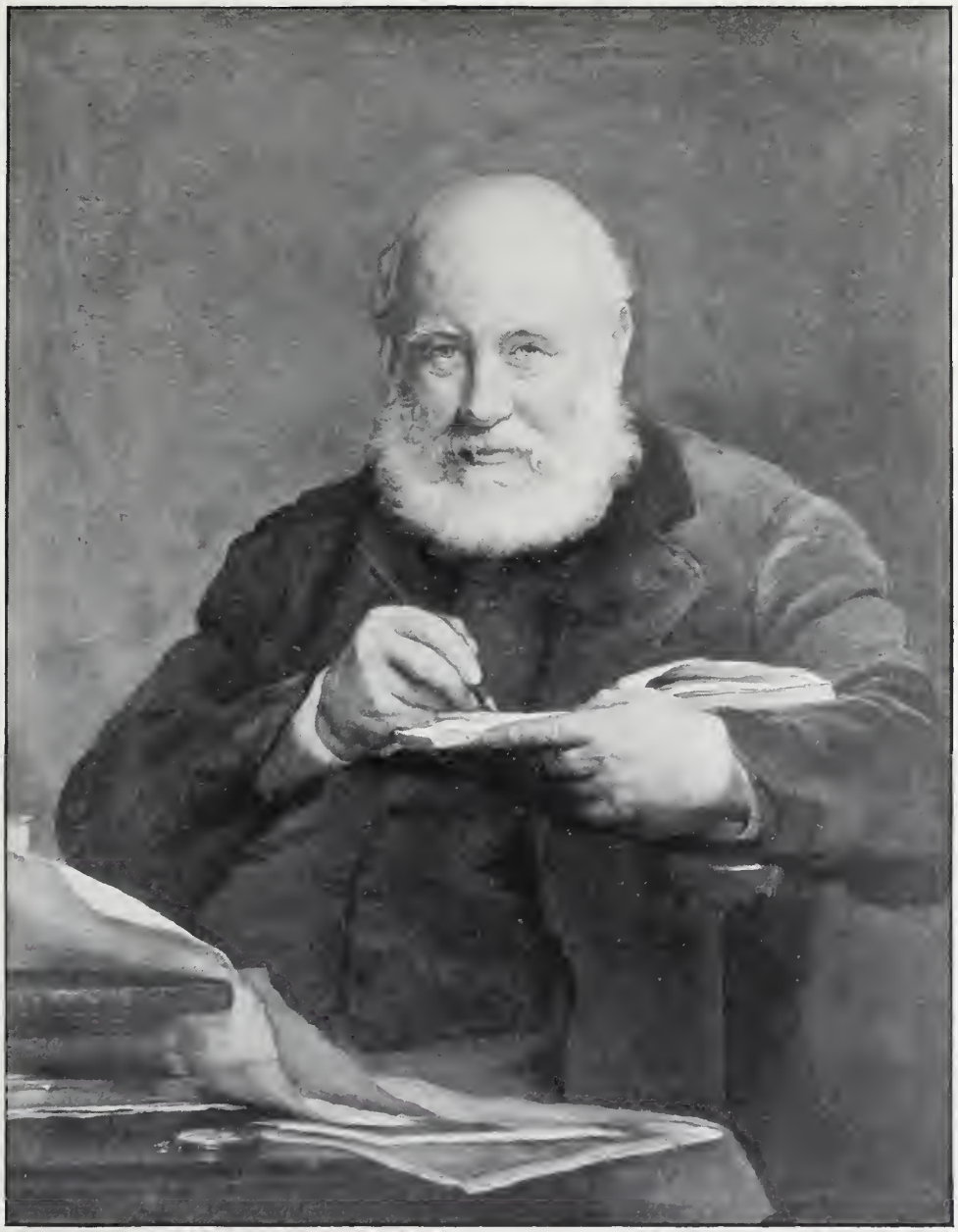
No. 1325. $45\frac{1}{4}$ in. by $34\frac{1}{2}$ in.

No. 1316. 7 in. by 5 in.

SIR GEORGE SCHARF, K.C.B., F.S.A. 1820–1895. *Painted in* 1886 *by* **Walter William Ouless, R.A.**

Son of a Bavarian artist of the same name. Accompanied Sir Charles Fellows in 1840 as draughtsman to his expedition through Lycia and Asia Minor, and in 1843 acted in a similar capacity on a Government expedition. Known also as a skilful illustrator of books. In 1857 he was appointed as first Secretary and eventually Director, Keeper, and Secretary to the National Portrait Gallery, a post which he held until shortly before his death, being on his resignation appointed a Trustee of the Gallery, and made K.C.B.

Presented by a number of Mr. Scharf's personal friends, 1886. (985.)



No. 985. $35\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

SUPPLEMENTARY PORTRAITS

ADDED TO THE COLLECTION SINCE THE PUBLICATION OF VOLUME I. OF THIS CATALOGUE.

JOHN GERARD. 1545–1612. *Painted in* 1587, *artist uncertain.*

Surgeon and author of 'The Herball,' published in 1597. Master of the Barber-Surgeons' Company, 1607.

Purchased, 1901. (1306.)

JOHN BUNYAN. 1628–1688. *Painted at the age of* 56 *by* **Thomas Sadler.**

Author of 'The Pilgrim's Progress.' The son of a brasier, or tinker, to which trade he was brought up. In 1644 he enlisted in the army and led a soldier's life, but afterwards became a Non-conformist minister. Imprisoned for twelve years in the county gaol at Bedford, during which period he wrote many works, the most important being 'The Pilgrim's Progress,' first published in 1678, followed by a second part in 1684. Buried in Bunhill Fields, Finsbury.

Purchased, 1902. (1311.)

THOMAS SYDENHAM, M.D. 1624–1689. *Attributed to* **Mary Beale.**

Distinguished physician, parliamentarian, and writer on medical science. His first work 'Methodus Curandi Febres,' 1666, afterwards expanded into the 'Observations Medicæ,' 1676, spread his reputation throughout Europe. His personal experience enabled him to write his celebrated description of gout, which is still regarded as unsurpassed in its kind.

Deposited on loan by the President and Fellows of the Royal College of Physicians, 1902. (1321.)

JOHN FREIND, M.D., F.R.S. 1675–1728. *Painted by* **Michael Dahl.**

Physician, politician, and writer on medical subjects. M.P. for Launceston, 1722, and imprisoned in the Tower for his complicity in Atterbury's plot. Physician to Queen Caroline. His most important work, 'The History of Physic,' was published in two volumes, 1725–6. A monument is erected to his memory in Westminster Abbey.

Deposited on loan by the President and Fellows of the Royal College of Physicians, 1902. (1322.)

No. 1306. $17\frac{1}{2}$ in. by 13 in.

No. 1311. 29 in. by 24 in.

No. 1321. 29 in. by $24\frac{1}{2}$ in.

No. 1322. 48 in. by 39 in.

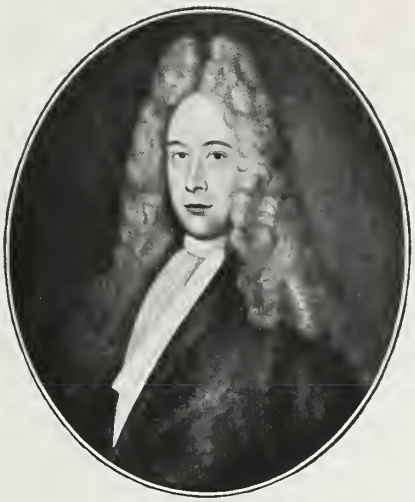
WILLIAM SOMERVILLE. 1675–1742. *Painted probably by* **Sir Godfrey Kneller.**

Poet. Published in 1735 his famous poem 'The Chase' in blank verse, followed subsequently by other poems such as 'Hobbinol or the Rural Games' and 'Field Sports.'

Presented, 1902, by Catherine, widow of the Rev. Charles Pigott, and great-granddaughter of Christopher Wren, Esq., of Wroxhall Abbey, to whom the portrait had been presented by the poet himself. (1308.)

CHARLES II. 1630–1685. *Painted probably by* **Pieter Nason.**

Purchased by the Trustees, 1902. (1313.)



No. 1308. 28¾ in. by 24 in.

No. 1313. 27 in. by 22 in.

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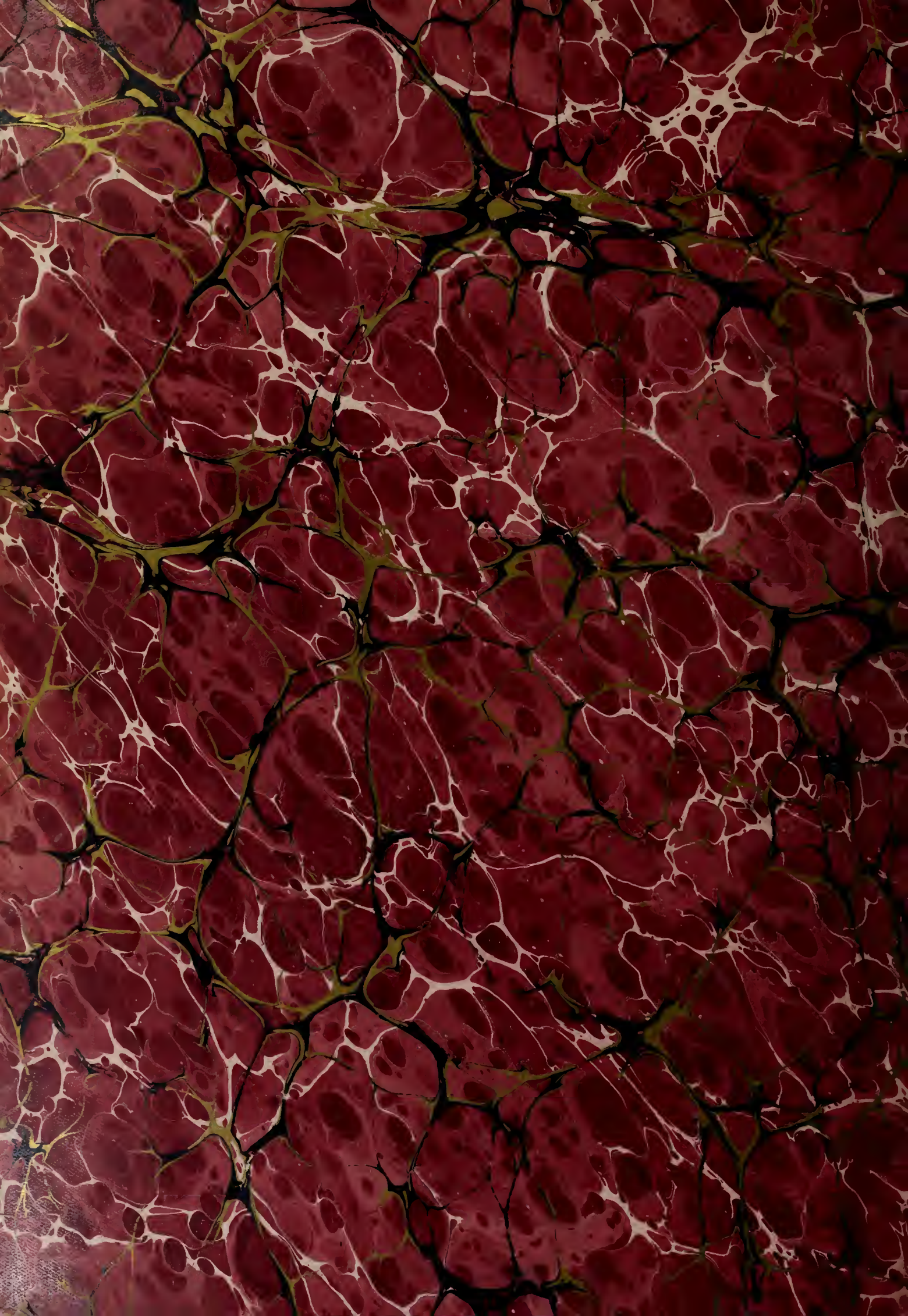

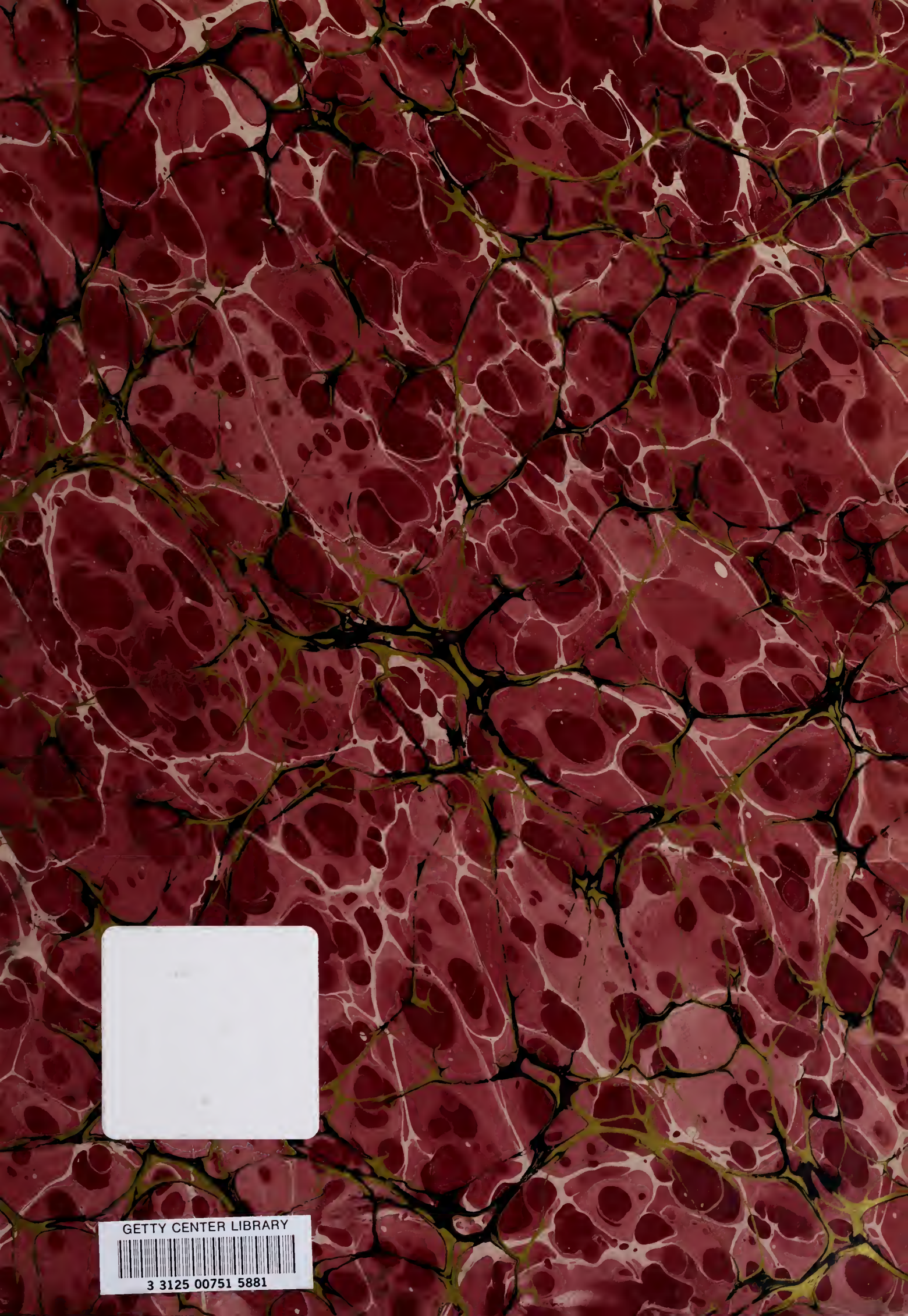
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